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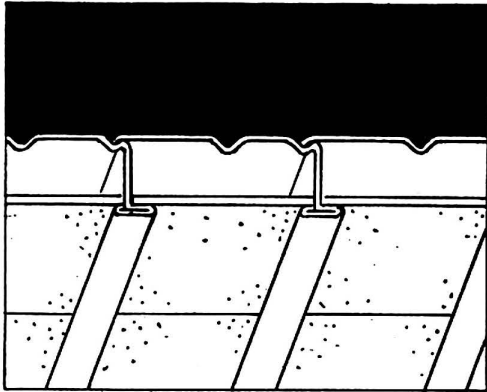
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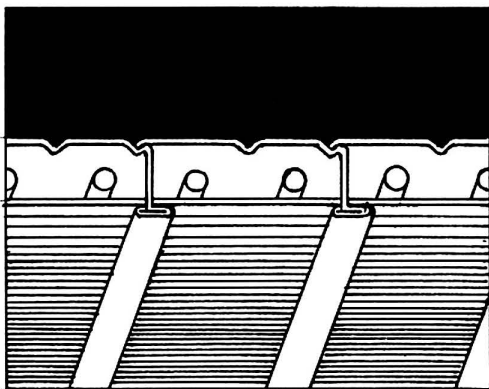
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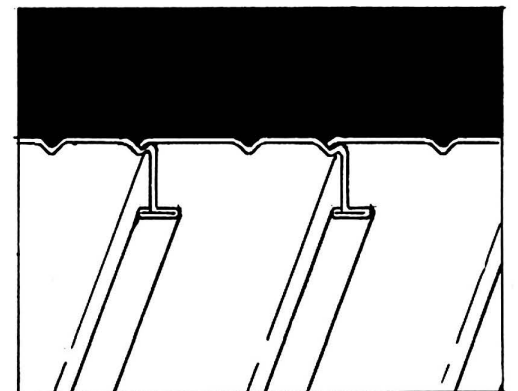


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Correction please: unfortunately, the entire project "Concrete Structure" on pages 18 and 19 in our October issue, was credited to Felix Candela who was responsible only for the structure of the roof over the main salon. The architect, to whom full credit for the project should have been given, is Joaquin Alvarez Ordonez.

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MUSIC

PETER YATES

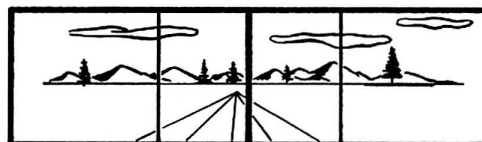
A COLLAGE OF AMERICAN COMPOSERS — Part 3

To the creation of what may be called, definitively rather than chronologically, *20th Century Music* Arnold Schoenberg contributed three principal ideas, each aimed to dis sever the new music that was trying to be written from the cloy of the habitual, pedantic, authoritarian post-romantic tradition. Throughout all late-romantic music the breaking away of conjointly sounding horizontal voices from the governance of simultaneous vertical harmony, which permitted a modest degree of emotionally directed dissonance, was occurring, as a glacier melts, with massive fracturing but haphazard plan. Everybody agreed that while academic rules were worth formulating and should be controlling, the best music for hearing was that which broke the rules. This intuitive righteous anarchy in the perceiver had been stretched by mid-twentieth century to the sophisticated notion, now belatedly being accepted by the same educated mind which until lately held the opposite, that the vertical confluence of music should be determined by tight formulas of planning and the consequent pleasures of seemingly haphazard sound. These tight formulas, formerly laid upon Schoenberg, like whips, by both his admirers and his enemies, having been repudiated by him in favor of revelations seemingly too naive for the sophisticates, were thereafter attributed to Webern, who would have welcomed them even less. If Webern had believed that the formula precedes or generates the music, he could have become as fertile as Picasso. Nor would he have accepted difficulty as a criterion: the violin movement that is scarcely more than the thought of a trill, the indications of outdoor nature throughout his music are quite simple. Webern's as-it-were-mystically farseeing patience, the restraint of his consummate taste that could wait the ruminations of his skill, freed him within a short time of any obligation to tonality. It seems as though, unlike Schoenberg, he suffered no need to explain but only to affirm. Not the big philosophical notion of affirming the universe by taking it into one's confidence, nor the tragic which accepts: such as it is it is. The

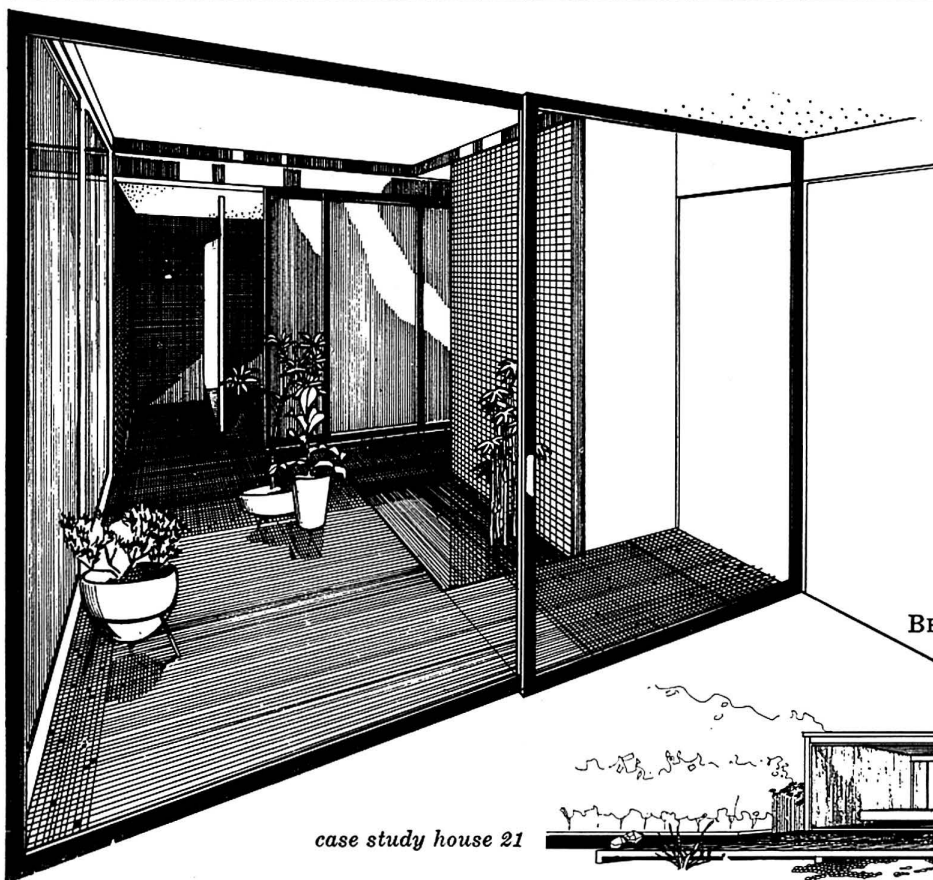
affirmation of a work of art, one with nature because it is self-sufficient. Though the tone-row, coming to Webern as both natural and arbitrary, required something more than an adjustment, the resolution became a complete liberation of polyphonic counterpoint, uncomplicated by Schoenberg's rage against and concessions to, and irony, and embarrassment, and humor in the presence of an uncomprehending public, the report of which runs through nearly all of his maturer music. For Webern the possibility that the vertical relationship of tones might be a concordance must have been evident; such concordance achieved by polyphonic discipline within simply consonant relationships distinguished the period and the workmanship of Heinrich Isaac, in studying whose music Webern's career began and ended. Webern's art in turn is distinguished by the pertinence in the ear of his achieved vertical relationships. If these could not be pure consonance, they must be the purest dissonance. Among the followers of Schoenberg who became devotees of Webern the possibility that the vertical relationship might still be a concordance was rejected almost with violence by those who had grasped, misunderstanding Webern, the excitement of strict order producing seemingly arbitrary sound.

Webern and Schoenberg would have agreed with Alfred Whitehead to that "Greek answer . . . the Greek doctrine of Harmony, in respect to which neither Plato nor Aristotle ever wavers:" "that beauty belonged to composite things, and that the composition is beautiful when the many components have obtained in some sense their proper proportions." A recent restatement of the same thought, diagrammatically and experimentally reported in *Scientific American*, prefers the mid-twentieth century agon, that the creative mind enters appreciatively into a complex disequilibrium, amid which it produces an equilibrium. There is a real difference whether you believe in advance that the complexities which move you to action are "composite" or are "disequilibrated." To resolve the disequilibrated one feels less responsibility; indeed a solution is to achieve a similar disequilibrium in oneself. The one attitude and art proceed to an outgoing relationship, however dramatic in expression, intent on balance, at the best serenity; the other enters into an expressiveness tense with the pulling of its imbalances towards the absurd.

The argument raises a nice esthetic point. The composer believes that he directs the emotional input of his music; the critic claims that



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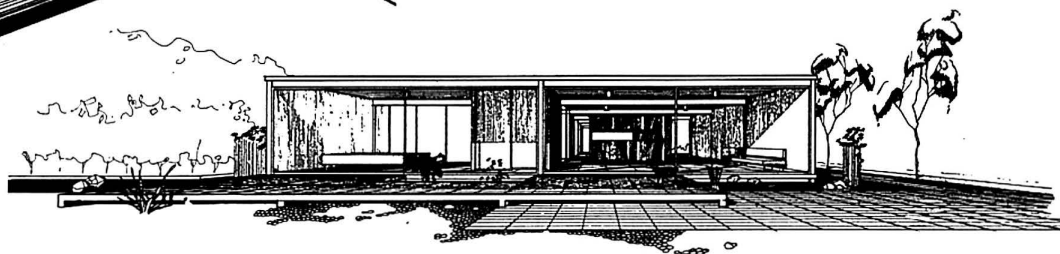
Pierre Koenig

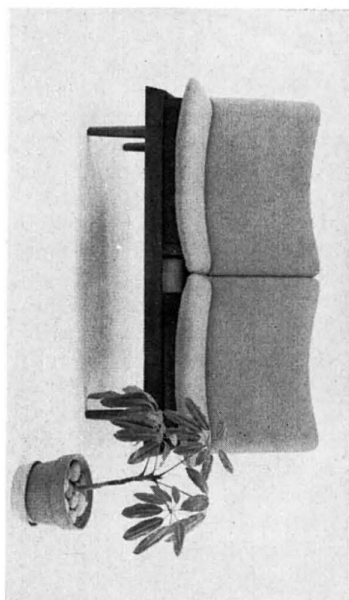
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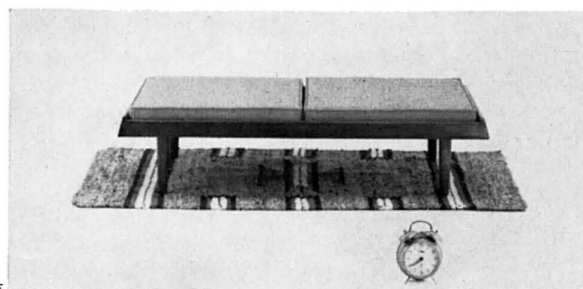
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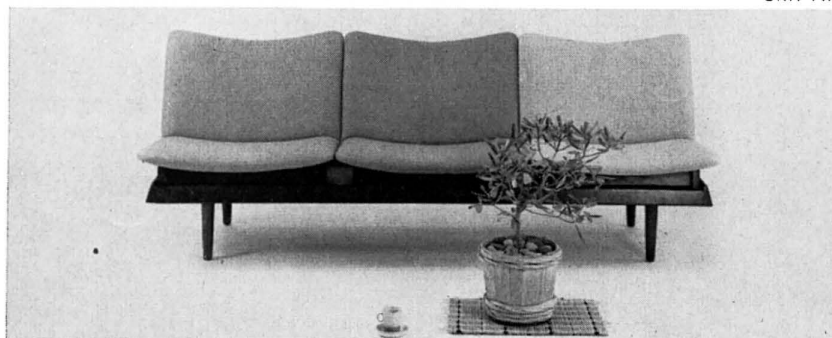
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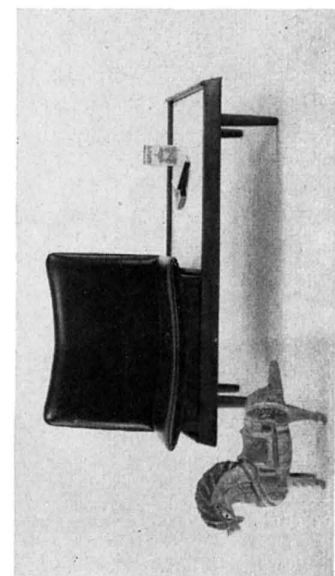


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PHOTOS—BOB LOPEZ



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UNIT THREE

the emotional output should be directed to arousing and in some degree coordinating the listener's emotional responses. Does what the composer puts in equal what the listener should get out? Are the two related? Are they the same at all? This leads to the discussion Gertrude Stein's wisdom was interminably musing, concerning history and composition, and who are we and what are we now doing. Is the writer writing the reader reading? This is a 20th century problem, involving questions as fundamental as any raised by Freud's folk-epic of sex.

Schoenberg's three ideas, seldom stated in sequence or as one process, are these: (1) dissonance has been emancipated; therefore (2) all 12 tones contribute equally to the concordance and are equally its reference (thus requiring the formulation of a method of using the tones as a row or series, to avoid emphasizing one tone thereby falsely establishing a key—though a valid series could be in whole or in part consonant); the mode of composition, so that no unit shall be unrelated, is (3) by continuous variation. Schoenberg believed in the first as a prerequisite, in the second as a method but not the only method, in the third as fundamental to any composite composition, each derived from his understanding of precedent musical tradition. Schoenberg believed in the tradition and held, in contrast to a majority of adherents and disciples, that deviation should occur reluctantly, as it were by revelation in the nature of the circumstance.

Aside from the merely tonal composers, the platform-traditionalists, who go their way in directionless satisfaction, aiming their works the safe side of the public time-lag, the general body of creative thinking in music has accepted, since Schoenberg's death in 1951, some application at least of each of these three ideas. More deliberately advanced composers, unless they have gone off after a separate, usually personal and isolated theory, however valid, have in general reversed the order of ideas, beginning with the tone-row, accepting therefore some measure of emancipation in the dissonance, usually with tonal reservations, and assimilating the continuous variation without thoroughly exploring its implications. A few radical composers have restated the idea of the tone-row as a principle, rather than a method, of composition; not content with emancipating the dis-

sonance they have ejected tonality and consonance, including the scale and its normally concordant relationships. Their most articulate spokesman is Pierre Boulez, who celebrated the death of the prophet by publishing as an article a manifesto of liberation: *Schoenberg Is Dead*.

The tone-row or method of serial composition, as Boulez speaks of it, though he would prefer a distinct identity by title to distinguish his usage from Schoenberg's, has not been the only consequence of the emancipation of the dissonance. John Cage, an American composer, studied with Schoenberg, who spoke of him to me as "not a composer, but an inventor—of genius." Cage took for his point of departure the emancipation of the dissonance and went on to admit into music, as equally valid, any objective sound or division of tone able to be used for composition. From this he has proceeded to the elimination of all precedent or successive order, that is to say composition itself. "A sound does not view itself as thought, as ought, as needing another sound for its elucidation, as etc.; it has no time for any consideration—it is occupied with the performance of its characteristics: before it has died away it must have made perfectly exact its frequency, its loudness, its length, its overtone-structure, its precise morphology of these and of itself."* It is as though in a poem a word is freed of any extension or continuity of meaning it might have in a sentence; each word (or group of words approximating to such a conjunction of tones as Cage would admit) is received only for itself: the example is found near purity in some of Gertrude Stein's *Stanzas in Meditation*. In answering questions John Cage underlined his intent by its implications. "... Rhythm is durations of any length coexisting in any states of succession and synchronicity..." A simultaneity or succession of notes like a succession of words in Gertrude Stein's *Stanzas* becomes a rhythm. "Composing's one thing, performing's another; listening's a third. What can they have to do with one another?" Is the writer writing the reader

*The quotations are from Cage's talk, *Experimental Music*, published in *The Score* and *IMA Magazine*, June 1955, an issue on American music now practically unobtainable.

(Continued on Page 32)

ART

DORE ASHTON

Max Picard, a prominent German philosopher, in an apocalyptic essay called "The Atomization of Modern Art," says that the modern painter, by dissociating himself from the object, has represented mere "shreds of earthly things" and failed to create a world. To build a Whole, Picard believes, is the primary task of the artist.

"Needless to say," he writes, "the artist is bound to participate in his own age since the things that happen in it happen for him too: he must respond to them in his art and, in so doing, be responsible for them. He will express his sense of responsibility, however, by restoring their wholeness to things that have been broken and stunted in the rush and routine of modern life . . . the modern artist (instead) shows them triumphing in their disintegration and the artist himself rejoices that he has seized them in their contented state of disintegration."

Sounding his warning, Picard makes a comparison between primitive and abstract modern art:

"It was because the object inspired him with awe that the primitive



The Skaian Gate

John Ferren

Courtesy Stable Gallery



The Windows

artist kept his distance from it and in the darkness of his awe, he found his way into the dark interior of the object. The abstract artist, on the other hand, keeps his distance from the object because he despises it; he deforms it; he does not accept the object's own interior spirit but imposes one on it from outside. The remoteness from the object which is characteristic of both primitive and abstract art typified the beginning and the end of an epoch which are always similar (Gian Battista Vico): the beginning seems formless because it is so full; the end seems formless because it is so empty."

It is doubtful whether Picard is sufficiently sensitive visually to recognize a "Whole" abstract painting. But he has recognized a number of initial facts. He has understood the flight from the object but not its reasons. He has identified the disparate elements, the emptiness in much of abstract painting but failed to see that emptiness is a constant in any art style. Only a few artists have ever been able to reach the Whole, to build a self-sufficient world. Finally I think Picard might be mistaking the beginning for the end. Artists today are just beginning to find the "interior" of the object and in order to do it, they must subject themselves to constant purifications. They need, it seems, to undergo painful partings from and equally painful homecomings to the concrete world. A few artists, in fact, have tread the "disintegrating" objective world so thoroughly that they have been able to subsume it in order to build the "Whole" world Picard unfortunately seems unable to find.

Jackson Pollock was one of the few who could never come to terms with the appearance of the object in his paintings and created a "world" only after he willed himself free of gratuitous objective forms. Though he loved light, it was only in his late linear paintings, properly called "symphonic" by Clement Greenberg, that he created light. Though he was throughout his painting life concerned with the human figure, it was only in his large abstractions that a truth about human beings emerges emphatically. The suffering of Pollock and of many American abstract painters derives precisely from the struggle to purge their work of the "disintegrating" modern world and restore the "wholeness" Picard demands.

Pollock's many beginnings, his failures, and his embattled spirit were never more clearly or brutally revealed than in an exhibition of smaller paintings from 1934 to 1954 at the Janis Gallery. This unedited accumulation of paintings, hung closely and with seeming disregard for qualitative distinctions, gives a disturbing mosaic of Pollock's spiritual life. The remnants of his impulses, lined up on the wall, pitilessly describe the man's frantic comings and goings, his moments of hope and his quick accesses of despair.

They show a man of enormous appetite, forced to check the successions of sensation which came upon him with greater rapidity than his being could accommodate. He was forced to move now in one direction, now in another to even out the ragged pace of his maturing. His confrontation with the orderly whole was only a brief moment of relief for a personality which ripened slowly, like a hard pear, and even when ripe retained a gritty hardness, a bitterness from exposure and adverse climate.

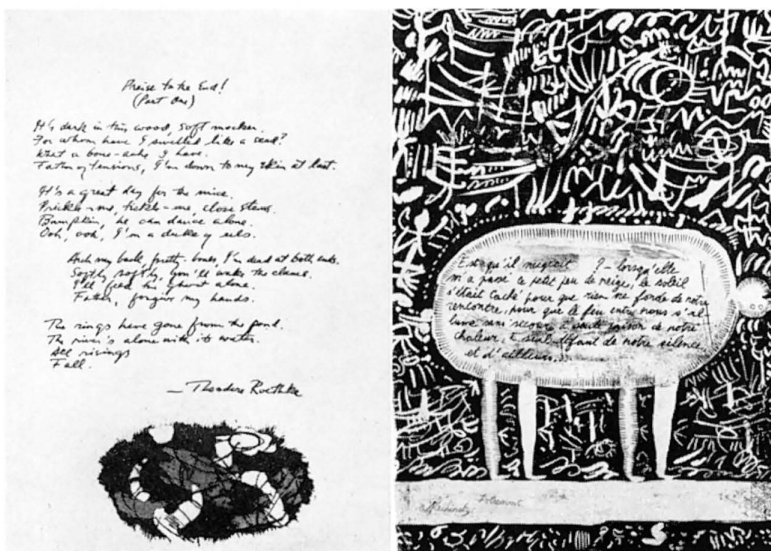
Everything in this exhibition, from the early imitation of Ryder and the expressionist interpretations of grass, plants, movements (painted when Pollock was around 24) to the late obsessive white-light paintings shows difficulty. Nothing, it seems, came easily to him. He was, by old standards, rather a poor painter. He had trouble with color, could not simulate light, and moved his paint with obvious unease.

In his twenties, he was a sentimentalist, exaggerating turbulence, inflating forms, leaning heavily on barbed shapes and banal symbolizations of despair. He had been a student of Thomas Hart Benton.

Yet, in his mid-twenties, Pollock had the audacity to paint an abstraction (taken from a mass of moving figures with a discreetly insistent baseline) in which the whirling linear rhythms of his later work were presaged. Heavy as the browns, blacks and reds are in this poorly executed early work, the inspired rhythms read through though no light yet enhances them.

In his thirties Pollock was extremely restless, but he did make two important discoveries, which aided him in his formulation of the later style. First, he found he could detach line from forms, creating another dimension (as he did in "Equine No. 2"). Then he found that if he bore out his frenzy in abstract terms, covering the surface at all costs, as he does in "Eyes in Heat," he could find an intensity equivalent to his emotion. They were discoveries carried out heavily, with apparent difficulty, and were isolated pieces in his life. No "world" had yet materialized.

But the discovery of line was crucial. Leaving behind the objects which filled and made heavy the line, Pollock was able to fulfill a temperamental need. He was able to give rein to his large fund of



Photographs by Walter J. Russell

lyrical response and actually create a unity. There were few unities in this show, but the tentative exploration in the harmonic direction was there.

What these fragments, particularly the black-and-white polyptych relate is Pollock's moment of exaltation when finally he created light. For in the large paintings which present a unity—those complex skeins of line with air and illumination spreading between implied forms—Pollock's light finally dawns. After so many false beginnings, Pollock did succeed in making a self-sufficient Whole.

(Continued on Page 33)

BRUSSELS CONCLUSION

JUNE WAYNE

I've not read other reports of the Brussels World Fair. This is a handicap because I don't know what's been said. But it's a blessing to be able to say what I please in innocence.

I saw the Brussels Fair at its finest time, just before it closed. The buses, services, and restaurants had established their routine; the plants were rich and green; even the ambulances dashed through the crowds with a certain ease, carrying their never-ending stream of prostrated oglers. The Fair-planners invested enormous sums in non-profit-making details. Landscaping is magnificent, walks and bridges not the least jerry-built but imaginatively and substantially incorporated into the Fair's design. The site is a great old park with a river and fountains, giant trees, and swards of green grass. Where no plants existed, huge tubs of trees ringed round with flowers were brought in to line the midways, and to create elegant oases of seating space for the weary. Remembering what such a tree-in-a-tub costs in California, I shudder to think of the money it took to provide these elegant additions to the scene.

An exhilarating confusion of exhibitions reigns, some elegant, some corny, some imaginative, some dull. When first I entered the Fair grounds, I walked without stopping, looking at pavilions, arbors of flowers, people, flags, bridges, fountains with the same anticipation one has in surveying a monster buffet of Swedish Smorgasbord. And the sounds! Bicycle bells of all varieties, horns, chimes, putt-putts, carillons. From time to time, quieting all these, over a vast but superb hi-fi system came concerts of ancient music being performed in the Austrian Building. The music added a unifying, enriching quality, and appealed to the better side of people, I am sure, for there was very little pushing or shoving in spite of the enormous crowds.

It is worth a separate paragraph to mention an astonishing lack of litter! Everyone threw their rubbish in the trash cans!

Several times I took the overhead mono-rail "tea-cup" that holds two people and whisks you down the esplanades at a decent clip. It's a nice feeling. Just high enough to see everything, but not too high for the squeamish. Even in the rain (which suddenly poured

down and soaked me as I was coasting along in a bright red pail) the Fair looks like an out-size Raoul Dufy.

All the advances of modern architecture are here, and the abuses too. The silver Atomium, symbol of the atomic age, and trademark of the Exposition, resembles the sets for H. G. Wells' "THINGS TO COME." I found it ugly and depressing (obviously a personal reaction since people flocked like ants into its strange tubes and observation spheres). The Atomium gave me one of those vague shivers supposed to be caused by someone walking over your grave-to-be.

As one expects, the French came up with a conversation piece, a soaring erector-set construction of glass and plastic and steel whose most felicitous view is from an airplane. The entire building balances upon a single point, a giant pier of concrete from which radiating spokes of steel arch in all directions to form the structural skeleton of the Pavilion. The building is meant to be taken apart and rebuilt in Paris where it will become a sports arena, or a museum for aircraft. For this latter purpose it is surely an admirable piece of architecture, but for the displays at the Fair, no! Under its vast roof which (from the sky) looks like an abstract butterfly is a wild profusion of displays, each quite excellent for content, but in such a visual and locational jumble as to discourage the viewer before he starts. Fascinating as is the idea of this building, surely architect Guillaume Gillet did not have this Fair in mind when he engineered and designed it.

The wiry confusion of the French Pavilion thoroughly complicates the view from the United States Pavilion, and this explains why all the photos of the U.S. building are taken in such a way as to eliminate both its neighbors, the French and the Russians. Architect Stone really had a cross to bear in the style of these two countries, both so wiry and angular. I hardly know which disturbed me the most, the French "crise de nerfs" or the Russian block of ice strapped in bailing wire.

One cannot discuss the Russian Pavilion within the architectural framework usable for most of the other nations. Contemporary architecture as we know it, and especially contemporary design, is either unknown or rejected by them. The building itself is a great

(Continued on Page 29)

LA/GARDO TACKETT

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DESIGN DIRECTOR



OVEN-PROOF WARE

GOOD BROWN



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schmid international

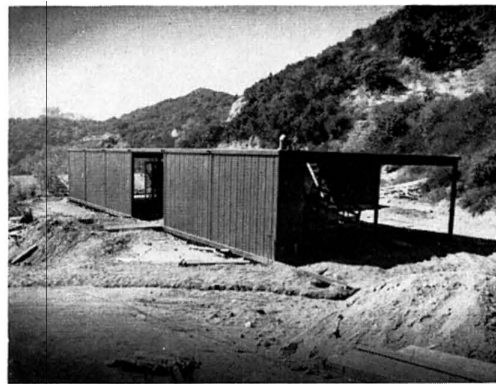
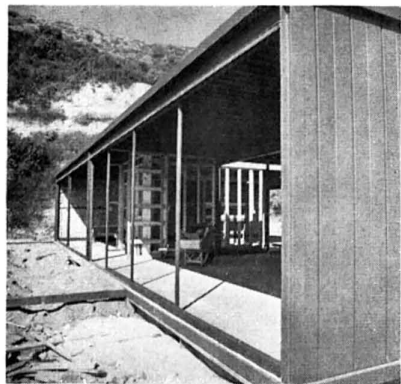
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ARTS & ARCHITECTURE

The magazine, [↑] takes pleasure
in inviting its readers to the public showings of the new [↓] by Pierre Koenig,
architect, to begin January 3 through February 22, on Saturdays and Sundays, from 1 to 5 p.m.

CASE STUDY HOUSE #21

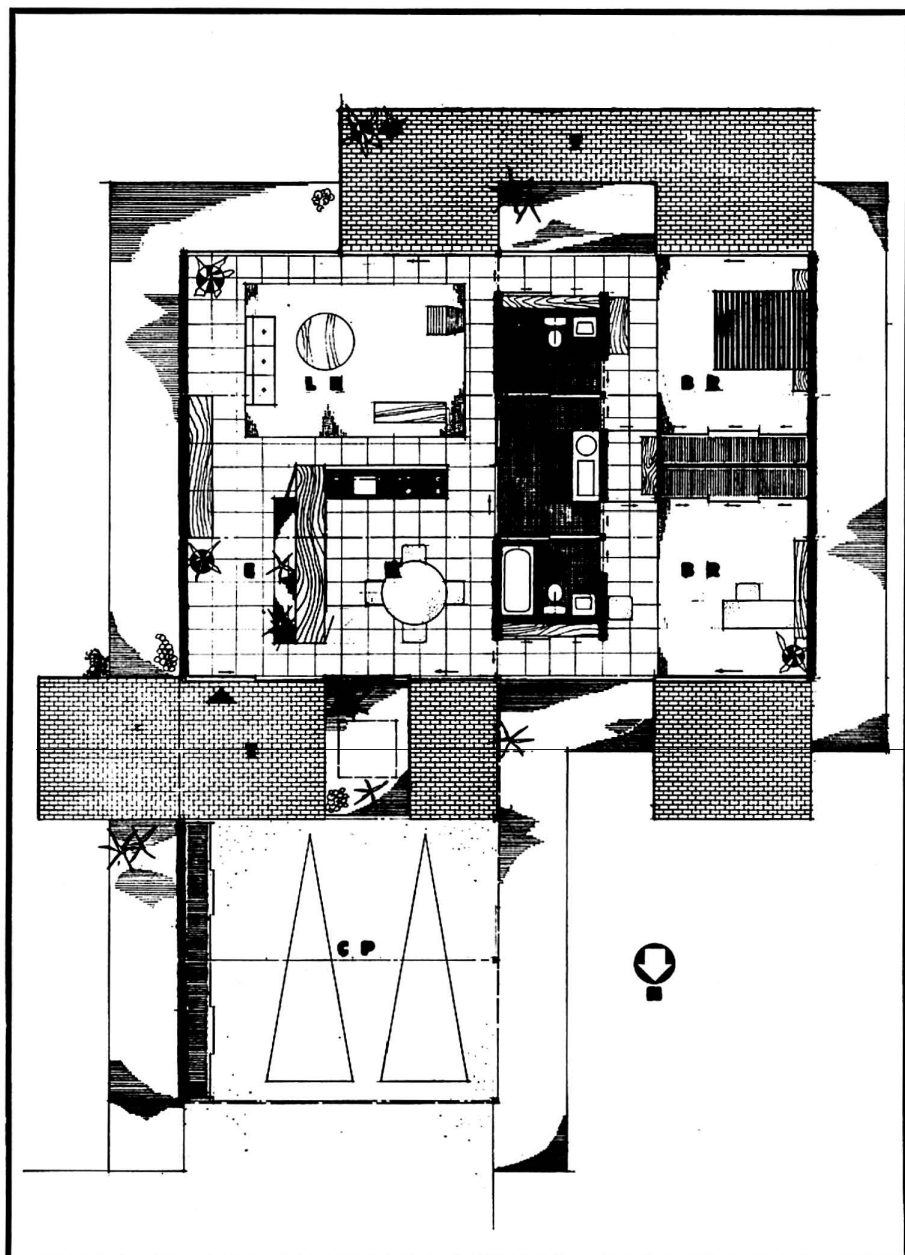
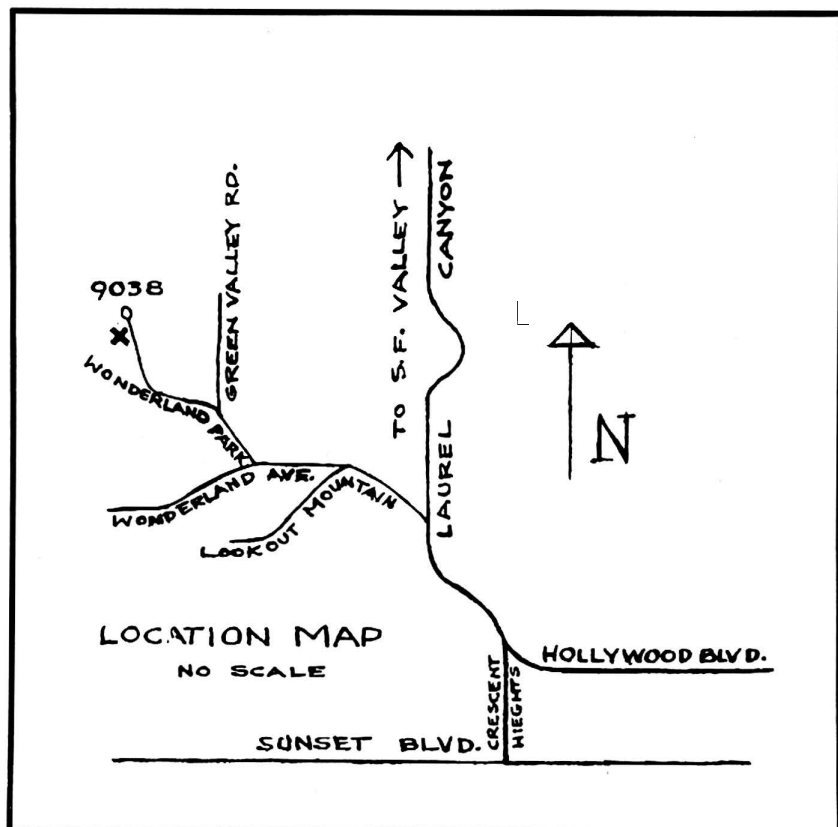
CONSTRUCTION PHOTOGRAPHS BY JULIUS SHULMAN



21

PIERRE KOENIG, ARCHITECT, A.I.A., WILLIAM PORUS, CONSULTING ENGINEER, PAT HAMILTON, GENERAL CONTRACTOR

This is the latest in the magazine's continuing series of contemporary dwellings, and through a number of small miracles it has been completed somewhat ahead of schedule. This beautifully designed steel and glass house is, we think, one of the most interesting of our undertakings in this field. The adjacent sketch will help clarify the place. Officially, the address is 9038 Wonderland Park Avenue, Los Angeles. Full reports of the construction of the project have been shown in the May, August and November issues of the magazine and a final coverage of the entire enterprise will appear in ARTS & ARCHITECTURE for February. We hope that those many interested readers who have followed the program thus far will take occasion to note the dates and see what we feel is a handsomely articulated project in modern domestic architecture.



Among the many people who have visited Unesco's new headquarters in Paris, some have made unfavourable comments about the predominating abstract style of the works of art which decorate the Organization's new home.

Such criticisms are not new, nor are the arguments in favour. But perhaps a further comment will not be out of place.

For anyone who does not have frequent contact with works of art, abstract art—like so-called pure poetry and music—does not reflect human interests or conflicts. It is an impenetrable phenomenon, gratuitous and incomprehensible. Basically, this criticism is founded on the debatable premise of the antagonism between form and content, the old belief that the aesthetic value of a work lies in its meaning, in something anecdotal, logical and discursive. But in reality a work of art is an autonomous universe, a world in itself.

It is difficult to reproach abstract art with being completely estranged from life. What could be more expressive of human feeling than the intimate landscapes and the secret perspectives of the soul of an artist? Of course abstract painting is not a definitive style, nor an example for all time. But it is an undeniable fact that it represents one of man's artistic expressions through the ages, and that it reappears with a strangely cyclical regularity.

Nor is it necessary to take a stand and say, categorically, that abstract art is the only valid art form of our time. It is better to adopt a long view and to consider it as a very generalized expression of this century's culture. Artistic phenomena do not spring up like mushrooms. It is a historical fact that abstract art forms have appeared simultaneously in the United States and in France, in Brazil and Greece, in Peru and India. Any artistic trend must first be judged as the expression of a need experienced by man as a historical being. Further it should be remembered that art forms are the "concretization" of a spiritual attitude towards the universe.

In the case of abstract or non-figurative art, the first thing that strikes us is that wherever it appears, it seems as if it were emerging from deep historical stratas and not simply from the whim of an isolated group of artists. A second look will show that the tendency towards the purely abstract is not new and that it has a special significance. And lastly, it does not indicate the absence or decadence of a technical ability to reproduce reality in its precise details. On the contrary it responds to an express will of art, or *Kunstwollen*, as the Germans say.

The characteristics of abstract art lie in the free use of artistic elements—of colour and line. Aesthetically, it may be compared to a Bach fugue, where the musical structure is self-sufficient, concerned only with a sense of harmony, and has nothing to do with human feelings.

Everyone accepts this pure classical music, experiencing in it an artistic delight as, in another way, people experience a sentimental delight from listening to romantic music.

A factor which has played an important part in the evolution of abstract art is the development of photography. The faithful eye of the camera has liberated the arts from their servitude to concrete reality. For deep down in human consciousness there is always the desire to perpetuate one's memory on earth. The custom of erecting monuments and painting pictures to record the profiles and acts of men—whether it be a Caesar or just an ordinary man—arises from this psychological need.

In bygone days, to immortalize Henry VIII's features, Holbein was called to do the job, but to record the inauguration of the new Unesco headquarters, a Leica and a roll of film are sufficient.

Art historians have pointed out that the existence of naturalistic and anti-naturalistic styles through the centuries are an echo of different spiritual realities. Naturalistic tendencies generally appear in times of stability, where man is content with his lot and where violent antagonisms do not exist. The trend towards the abstract, on the other hand, generally appears in times where this happy relationship between man and his environment does not exist. In this case, since the artist reflects his time, it often happens that he creates abstract forms because he can introduce in them a harmony that responds to a basic human desire for balance and concord.

We live in a time of vital change, when men are wrestling with vast problems to which they cannot yet find the answers. This may explain the retreat of the artist from reality. Then there is also the impact of science. The world is full of mathematical formulas and abstract forms of scientific discoveries charted in laboratories. It may be that the artist, influenced by these factors, is trying to translate such mathematical images into the algebra of an artistic style.

Each form of art has its own particular language and those who study it must know or at least understand this language. It is by no means certain that all classical forms are understood at first glance, for the work of art speaks only to sympathetic ears.

(Continued on Page 34)

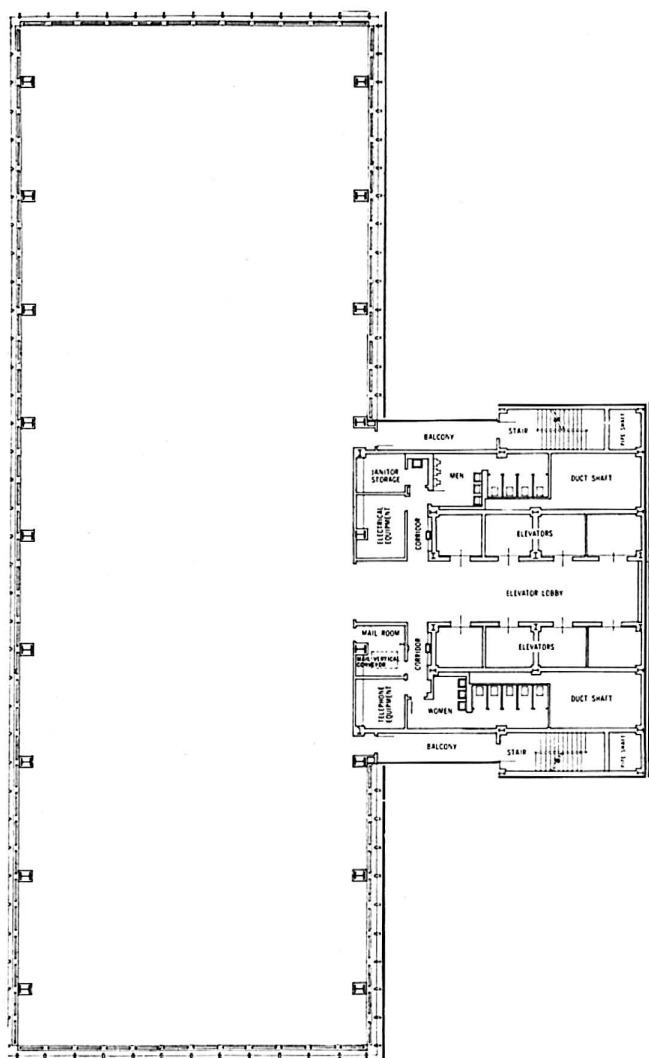


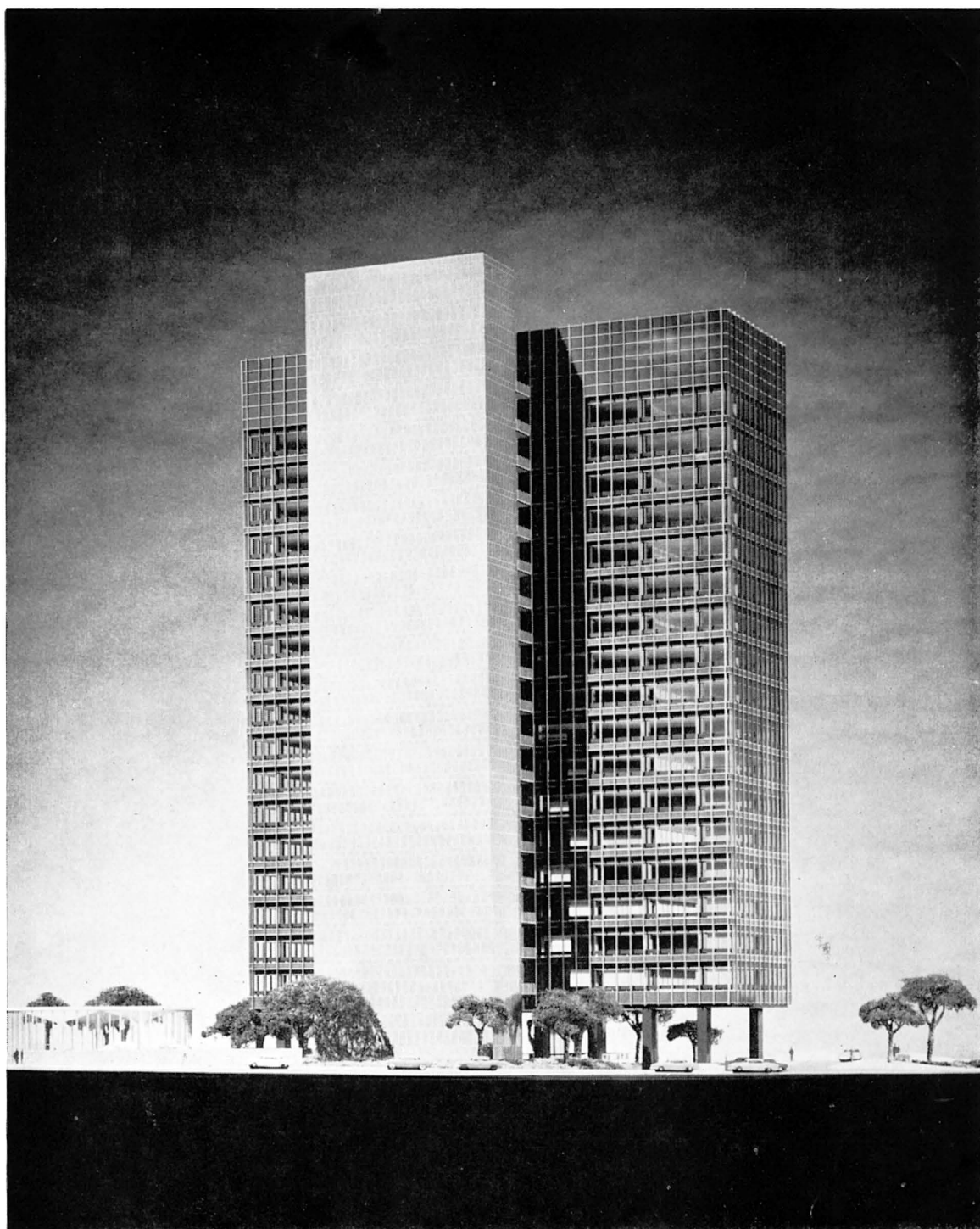
CORPORATION HEADQUARTERS

A LARGE URBAN PROJECT AND ITS SURROUNDING PLAZA

ASSOCIATED ARCHITECTS:

HERTZKA & KNOWLES AND SKIDMORE, OWINGS & MERRILL

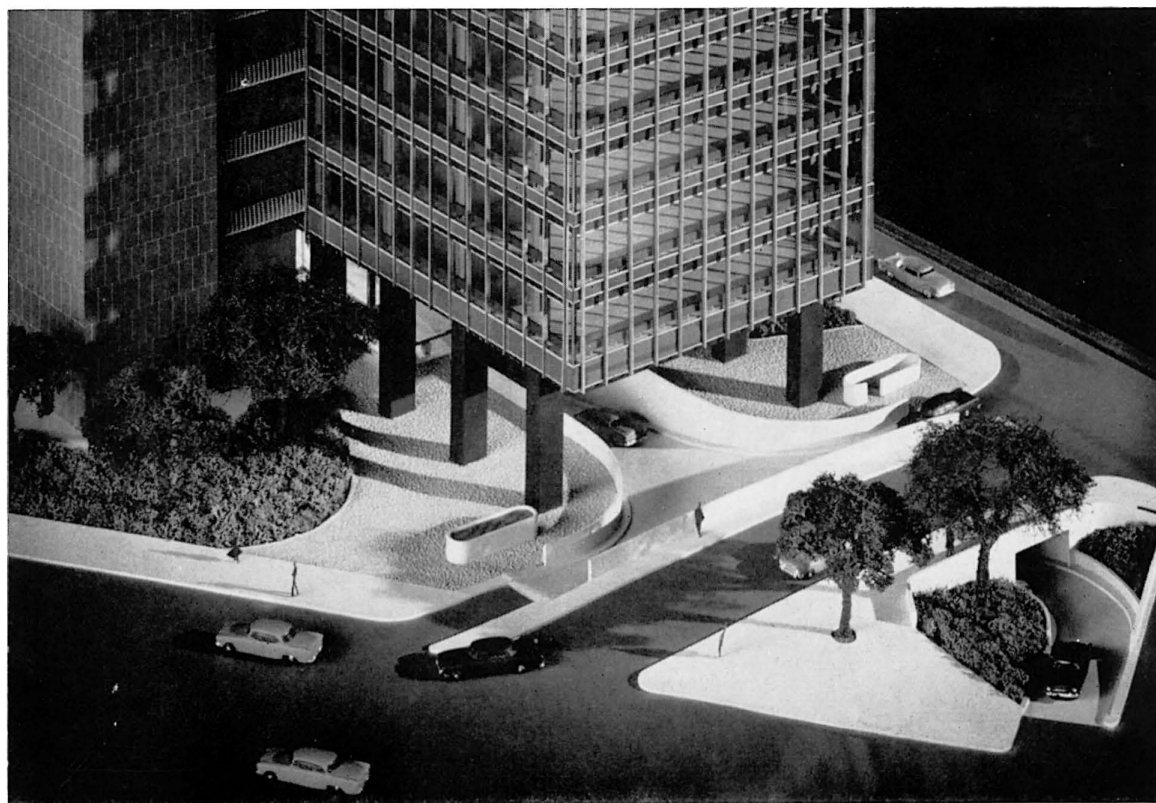


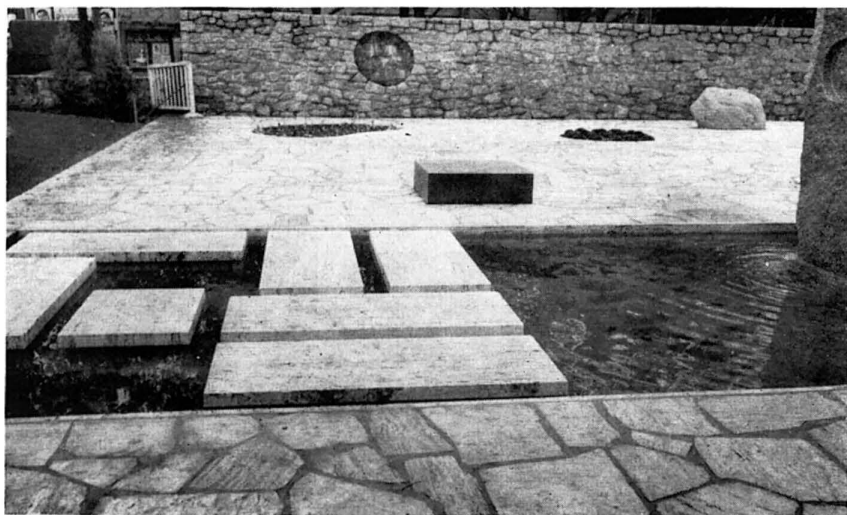


The wedge-shaped site covers approximately $1\frac{1}{3}$ acres in the heart of San Francisco. The building, now under construction, occupies one third of the land area, with the rest being devoted to a plaza, including gardens, trees, walkways and a reflecting pool. The 20-story building rising 320 feet above street level, has been designed to be 50 per cent occupied as headquarters for the client company, the Crown Zellerbach Corporation, with the rest available as rental space.

An 8-foot-thick monolithic base, approximately 40 feet below street level supports 18 steel columns, rising to a height of 320 feet, spanning these columns every 14 feet is an integrated rigid framework of steel girders, beams, and trusses topped with a concrete-covered cellular steel floor. The structural framework is sheathed in blue-green, heat-absorbing glass with colored spandrel glass between floors. This forms a 20-story office tower. Connected to the tower is a reinforced-concrete service core faced in Italian mosaic tile.

The construction is completely air-conditioned and fireproofed. The interior area will be an entirely open floor space, free of columns or other obstructions. The building will feature modular construction with every floor divided into small units, $5\frac{1}{2}' \times 5\frac{1}{2}'$ completely supplied with electric and telephone outlets, and each with its own light and air-conditioning, permitting maximum flexibility in designing office space with movable partitions. The exterior is glass and aluminum. A two-level garage, constructed beneath the building, will have a capacity of 150 cars.





ISAMU NOGUCHI

THE RECENTLY COMPLETED GARDENS OF THE UNITED NATIONS EDUCATIONAL, SCIENTIFIC AND CULTURAL ORGANIZATION HEADQUARTERS IN PARIS

My original commission was to design the upper patio. The lower garden came about following my suggestion that this area would be enhanced by the inclusion of greenery which could be gained by incorporating the adjoining sunken area as a part of a general plan. This is how the roadway came into being as a means of achieving this interrelation with great changes in level. It serves the same purpose as the Japanese veranda (*rōka*) for viewing the garden. In theatrical terms, it is like the "flowery path" or bridge of entry (*hanamichi*). That it has come to connect building No. 3 to the Assembly is quite incidental to this.

The lower garden is often referred to as the "Jardin Japonais." In my estimation, it would be almost more correct to say that the part is truly Japanese which is least obviously so. Such is the excellence of the earliest historical examples, they are not "à la japonaise"—that came later.

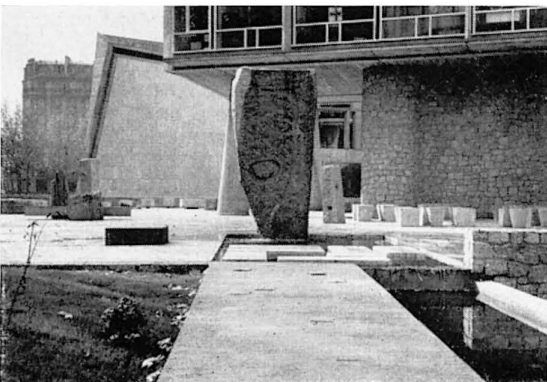
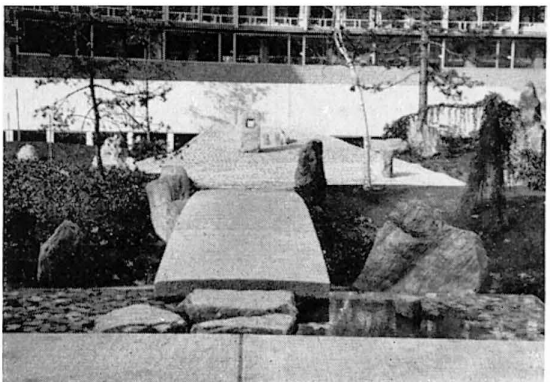
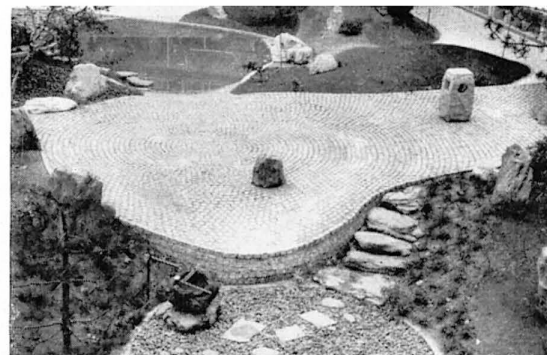
It is true that I have paid a more obvious homage to the Japanese garden in the lower area. This followed the nature of the commission, and because of the very generous gift of all the stones from Japan.

To learn but still to control, not to be overwhelmed by so strong a tradition, is a challenge. My effort was to find a way to link that ritual of rocks which comes down to us through the Japanese from the dawn of history

to our modern times and needs. In Japan, the worship of stones changed into an appreciation of nature. The search for the essence of sculpture seems to carry me to the same end. This is an ambulatory garden, the enjoyment of which is enhanced by walking in it whereby one perceives the relative value of all things. The raised paved area in the center of the lower garden recalls the upper piazza. One arrives on it and departs from it again—with time barriers of stepping stones between—it is the land of voyage, the place for dancing and music which may be viewed from all around the garden and from all levels of the surrounding buildings. While the spirit of the garden comes from Japan, the actual composition of the natural rocks, the granite (lanterns, waterfall), the concrete and wood (seating) is my own. For instance, a consideration of the tea ceremony led to an innovation of seats on the upper level.

The only exceptions to this are the large stone and hill arrangement which closely follows the common "horai" (sacred mountain) tradition, and two old "chosu bachi" (water basins) which are included in deference to the appreciation of age which is so much a part of the Japanese garden.

The source stone from which the water cascades is inscribed with the character "Peace."—ISAMU NOGUCHI.



RICHARD NEUTRA—A PHILOSOPHY OF DESIGN

An account of Neutra is an account of ideas. These ideas are capable of taking form. They act themselves out in terms of man's needs. What are these needs? They concern more than mere provision for daily life. They go beyond the austerity of a crudely understood functionalism. Shape is a primary need, not to be treated lightly. Form was an organic necessity millions of years before man entered on the scene.

Plants and animals have worked out a satisfactory harmony within their environment. They found their adjustment over eons or they would have perished from the earth. Man, too, must find his adjustments. But for him it is no longer mere natural circumstances with which he must cope. It is the restless, explosive inventiveness of his own brain that challenges him and confronts him with utterly new conditions. To these new technical situations he must adapt himself with preternatural speed. No natural "automation" over biologic ages will serve now. He must intuitively and consciously conceive and build his own world and his future. He will only happily survive if his environment has a comprehensive design.

Neutra, among the great builders of our time, is pre-eminently a humanist and an optimist. There is something inherently wholesome in creating design upon design to fulfil the satisfactions of the human being. The architect knows man, his client, through empathy, through such a wealth of new scientific disclosure as would have made a Leonardo happy. Modern biology has taught us much. Far more is now known about man's behavior, his needs, his complexities of mind and body, and of the things which favor him or wear him down. So much is known of him that he can no longer be simply defined; all we can say is that we come closer to him, and we could do him less violence if we would.

Now, more than ever, man must live in a non-natural environment, in cities and towns which have been built without a logical plan, without the knowledge which we now possess or in spite of that knowledge. Man's environment is not simply a container; it is man's behavior pattern or the pattern of behavior forced upon him. This makes it daemonic and fateful. Many other species may, and doubtless will, be caught in a dead end of evolution, with a carapace that no longer serves; but man has the power to change his shell. Seen thus, architecture subsumes man's purpose, is the very shape of his inner existence, and fits his philosophy like Diogenes' tub. For Neutra, modern architecture is not revolutionary in itself; it simply conforms to a revolution in the awareness of man and in our obligation to men.

Neutra, the architect, begins where engineering leaves off: it is not the stresses and strains in materials, it is the stresses and strains in man that are his concern. He sees "the structural as a sequel to the human." The design of human environment is "first of all a very human issue, rather than a construction issue." This for Neutra is "biological realism," or biorealism.

"If design, production, and construction cannot be channeled to serve survival, if we fabricate an environment—of which, after all, we seem an inseparable part—but cannot make it an organically possible extension of ourselves, then the end of the race may well appear in sight. It becomes improbable that a species like ours, wildly experimenting with its vital surroundings, could persist."

Such a statement would have seemed overheated a few years ago, when there was apparently time to spare. Neutra's point is that we cannot rely on natural growth or muddle through; the speeds, the tensions, the pressures are too great. Our habits may now work against us instead of for us; we must be more conscious of what we do and how we live. "All our designs and planned constructions must never be conceived piecemeal; we must not be engrossed in detail and lose sight of the total life. Properly understood, a plan and design always involve modifications of the environment as a whole."

Neutra, in concerning himself with man, with anthropology, turns toward the organic, toward values which can only be conveyed by figures of speech. Here he is aware that words are important. "Thirty years ago, when I tried to give a name to my attempts at regaining the vanished biological balance, I

called the entire series 'Rush City Reformed.' At the outset, I thought of avoiding geometric and mechanistic terms in the words I chose, describing to myself and to others the organism of a livable city."

To do something factual and precise is the counterbalance to the Utopian, to what is intangible in humanism. In the working out, Neutra is "down to earth"—like causes produce like effects, and he has little patience with what is loosely called taste—"often it is largely a package of haphazard past conditionings." So, too, with artificial variety and the changes rung on previous styles—Ranch, Cape Cod, Spanish, or Norman. "While nobody ever seems to have lamented the monotony or uniformity of a tree, our rigid residential neighborhood is found in need of being enlivened, 'relieved of monotony.' What must correspond to the interesting organic form of a tree trunk is here, in the majority of cases, a bare rectangular Euclidean framework, indifferent to vital orientation." The variety of street plan, of organic structure as related to site, becomes the trivial variety of colored shingles. "By contrast, a sound uniformity of orientation and of little dwellings hanging on a residential street like the repetitive leaves on a twig simply annoys people whose minds have been conditioned by Hollywood variety. It is even considered unnatural that two-bedroom houses harboring families of similar size, composition, and nationality, all within the same climate, should themselves be similar. If they nevertheless turn out essentially similar, the fact may be hectically concealed. The truth is, however, that such small homes in one united setting, if they are to serve their purpose, cannot differ much more in design and construction than the leaves of a tree. For a sound fulfillment of life's purposes, elements such as these, I have found, may often be healthily and pleasingly sub-grouped, but they cannot be turned at will in all directions, regardless of the sun and prevailing wind, nor can they be given arbitrary shapes that ignore natural determinants." Neutra is quick to point out that the architectural style of a countryside gains beauty from repetition: whether in Norway, in Austria, or in Japan, houses were built alike wherever a constant condition was met, and the result was harmony. An architectural species thus emerged.

Differences in treatment, in structure, have their reason; they are due to the purpose of the building, or variety of site or of circumstances—wealth or poverty. But above all, differences (and similarities) stem from man's need and nature. Neutra's architecture is new, not so much because new materials are available but because more knowledge of man is available. This is what distinguishes Neutra from the other great architects of the 20th Century. For Neutra, the pursuit of form as mere deployment of the artist's personality is a precarious undertaking.

As a result, Neutra's structures have dated remarkably little. This is because he violates nothing fundamental. When so much change is necessary, habit must be respected. "Habits interconnect in a tough meshwork. The designer must also know that it is not possible to become accustomed to *everything*; he merely adapts himself to stimuli within a certain range of tolerance." The meretricious playing with vogue injures a major investment for the average man; it destroys the very purpose of permanent building.

Neutra's houses are suited to a temperament—they are in a subtle way a biography of a client. "There is a natural gratification in feeling visually unimpeded and in being free for action, at liberty, not caged and incarcerated. A person may look at the large view windows of a living room and feel like taking a breath of relaxation, gratification, and relief. A division bar or a structural post that interrupts this expanded opening will dim this response and conflict with it. It will interfere with the freedom craved; it will remind the client of a 'cage.' Another client, differently conditioned, may look at the same wide unobstructed glass front with anxiety. Division bars give him the feeling of security, of protection against burglary, danger, murder. It is obvious that the practical desires and evaluations of the second are quite contrary to those of the first. As clients of an architect, each will voice his concern, vaguely perhaps, but he will be entitled to his sympathetic 'feeling in.'"

"When the designer does anything essential for us, no matter through what

BY FREDERICK S. WIGHT, DIRECTOR, UNIVERSITY OF CALIFORNIA AT LOS ANGELES ART GALLERIES

extraneous means and materials, he deals primarily with nervous systems, and he caters to them. He may well contemplate with awe and interest the huge number of afferent (reporting) nerve fibers—half a million of them—which enter the spinal cord. They keep us informed of our surroundings through all our life. Nervous systems are the most complex material confronting the designer, vastly more complex than anything in manufacturers' literature."

At the heart of Neutra's philosophy lies the need for further research into man's behavior patterns. "Compared with the theoretical and abstract client to whom the inadequately equipped old 'Euclidean architect' thought of making his geometrical appeal, the man with the classical five senses already had a rich endowment. Yet this proverbial small and round number of senses is itself superannuated now, somewhat like the world of the past that supposedly was composed of four conventional elements: earth, water, air and fire.

"Sense receptors have been newly counted and found almost innumerable. The endowment with these senses varies markedly for different individuals, and the different proportions of sensibility may account in large measure for puzzling personality differences which the designer is called on to please."

Neutra wants information on eye and ear responses, on the responses of all our other senses, on our unconscious awareness and reportings, even during sleep, to the end that personality may be set at ease, made secure, have a chance to build up. He is greatly concerned with the statistics of fatigue, and with the acceptance of satisfactions, whether they are developed over years, through habit, or seem instantaneous outbursts of feeling. "A home can be designed to satisfy 'by the month,' with the regularity of a provider, or 'by the moment,' with thrill of a lover . . . A sliding door opens into a garden. The value cannot be guessed by counting the number of times it is opened, or the number of hours it stays open. The decisive thing may be a deep breath of liberation on the first spring day.

"The designer will need to learn which responses are wholesome in a given situation, and he will have to account for his own goals in the same spirit. He must call to his aid the experimental psychologist and permit him to introduce safe quantitative methods of verification, where formerly connoisseurs referred only to intangible qualities and imponderables. It will not bespeak true interest in the 'organic approach' if its important findings of today are ignored by the designer and swept aside by the many technicians who quite innocently doctor up our surroundings."

The house in which Neutra now lives in Los Angeles was built in 1932. It is still a "modern" spectacle in a much later world that has grown up around it. This house was experimental in its day, financed out of hand by C. H. Van Der Leeuw who came from Rotterdam to see Neutra's work. At that time, home and office were combined, offices on the ground floor, the living quarters on the second, overlooking Silver Lake. A back pavilion is separated from the main building by a "patio." From the children's playground to a separate bachelor's quarters, the small complex was so related to the various stages of a growing family's existence that it has never been outlived. Only the trees and shrubs have grown defensively around it and the way of life within has survived and flourished.

Man is at best (at his best) a harmony of contraries, and Neutra is a very complex personality indeed, a personality unified as a conscious work of art in itself. He has had many collaborators, yet he is essentially a solitary, a very singular event, most himself when he moves prophetically across a continent, and when he takes up the challenge of well-being out of ill-being more in the spirit of Albert Schweitzer than of the Rockefeller Foundation. His office presents the opposite extreme to the architectural firm that is a large industrial composite. Neutra organizes with the greatest precision—he takes pride in teamwork—yet the personal expression, the immediate impact of one man, is everywhere felt. But no one goes to greater lengths in speaking up for mutual helpfulness or submergence in humanity. "We earthly beings, from infancy, are directly or indirectly dependent on other people and influences.

To start 'from scratch' is neither biological custom nor at all 'naturally' promising."

As the ultimate expression of this contrast, of all the highly independent geniuses among architects, Neutra is the most humble in his basic program; he wants least to inflict and most to adapt, is furthest from the desire to create a monument that may or may not lend itself to habitation. He has worked conscientiously and ingeniously within minimal budgets. Although he has built luxurious houses, even here there is an effort to develop design that will lend itself to common usage; extravagance and ostentation are counter to his beliefs and aspirations.

The way in which creative men handle or allocate the rational and the emotional is a matter of great significance. In architecture it determines whether the work is "organic" or merely geometric in mood, whether it melts into sculpture or is drawn like wire. Neutra seems to budget an organic urge into the verbal relation with his client and in his emphatic relation with people. By the time the conception fits the client, this organic drive has served its purpose. Then comes the controlled and measured construction which strangely retains that emotive power.

Ours is a time when architects deal with impersonal clients. Neutra sees danger in being too far removed from the final occupant who must do the down-to-earth living in the building. "In the Greek myth, Antaeus always recouped his strength when thrown to the ground because he touched his natural mother, Earth." Neutra regains strength by finding clients of flesh and blood in the inhabitants of a home. He thinks it somewhat ridiculous for a man to wish to serve human beings, who is unable to observe, to understand them, and to deal with human nature "as is."

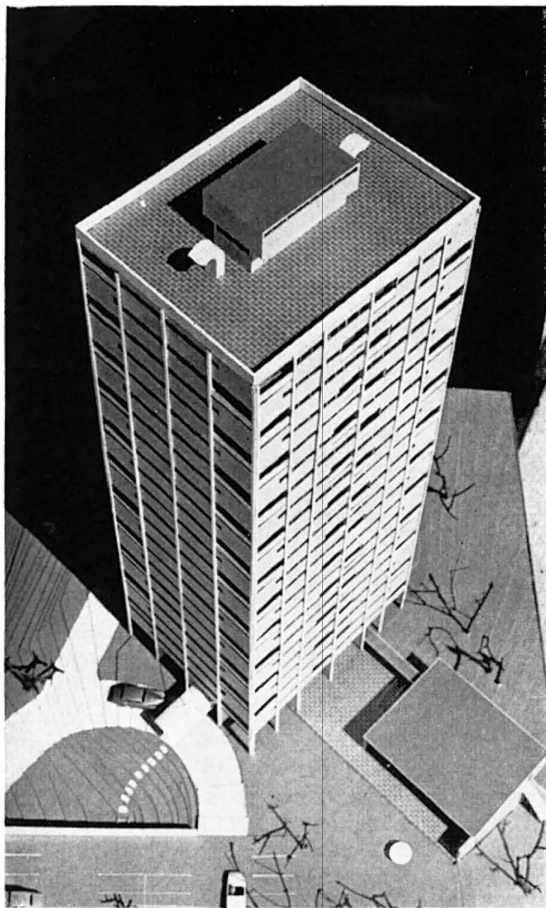
"Friendly attention will yield results. The young architect who is in distress and even 'gets mad' about the reluctance and lack of understanding of the client's wife proves that his expectation of reason in her is highly emotional and by no means a reasonable state in his own being. Can a doctor rightly 'get mad' about his patients' difficulties or a pediatrician about the obscure subjective account of a child's condition? He will listen sympathetically and put the story and the noted symptoms together in a syndrome diagnosed according to a conditioning of his own which he has received from past experience. He and we all live and surely interact by empathy. Empathy is the foundation of any getting together of individuals, even in a casual way, not to speak of group action in a skillfully harmonized team effort. This person is you and you are he, until you are able to grasp his emotions and, in fact, his very essence. The ancient Hindus said: 'Ta-Tvam-Asi. You are the child, the beggar and the king.'

"Fatigue phenomena as well as the irritations and maladjustments caused by physical surroundings have become measurable. Increase the reverberation rate in an office and the impatience of the office force will increase in proportion. A busy executive negotiating with a man across the desk, while the office echoes a typewriter pounded by a secretary in the anteroom, has of necessity to raise his voice, and suddenly the talk takes on the flavor of an argument."

Like most human projects, building projects start with words. Individuals, building commissions, mayors, school boards, hospital staff committees, must all be convinced. Neutra had to begin with words, when there were no structures such as he wished to build to show prospective clients. He talked ideas and his clients saw themselves understood and comfortable in the ambience he described.

The timetable of acceptance is quite distinct from the timetable of ideas. Buildings are set up in space at a particular date and go to work for their owners and for many other people, too, according to the wisdom with which they were designed. Buildings tell us something of their time, of a culture, and of the way life was then managed—buildings and books, paintings and sculpture, are the better part of what we know of our history. But buildings are not quite the history of the men who built them: they are the history of what other men would accept at a given moment. Men of ideas have to struggle to find acceptance, even when these ideas prove to be right, the guiding lines

(Continued on Page 28)



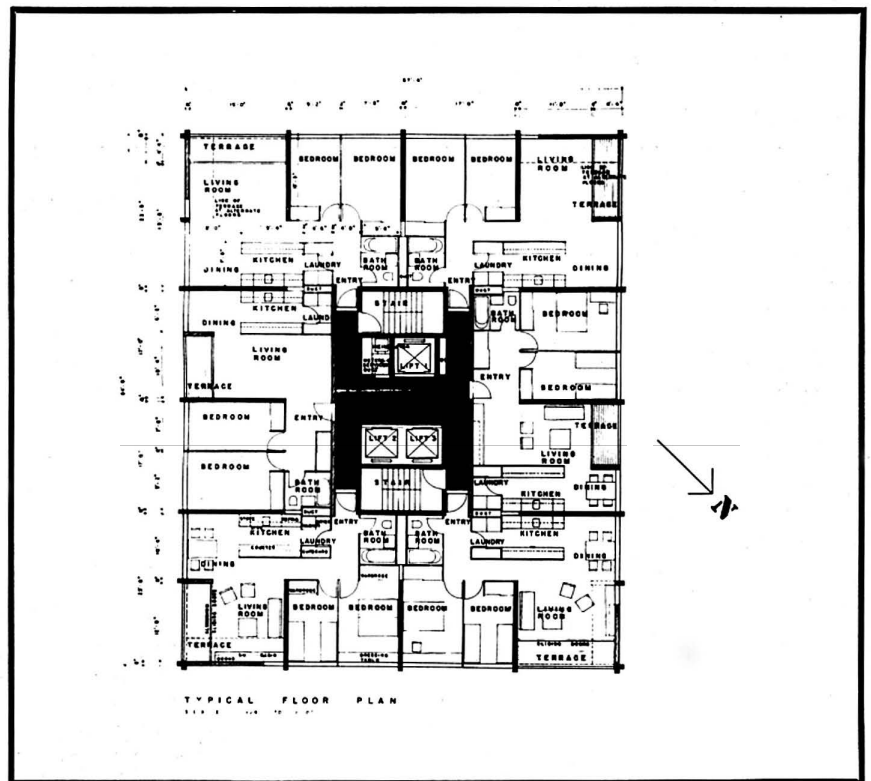
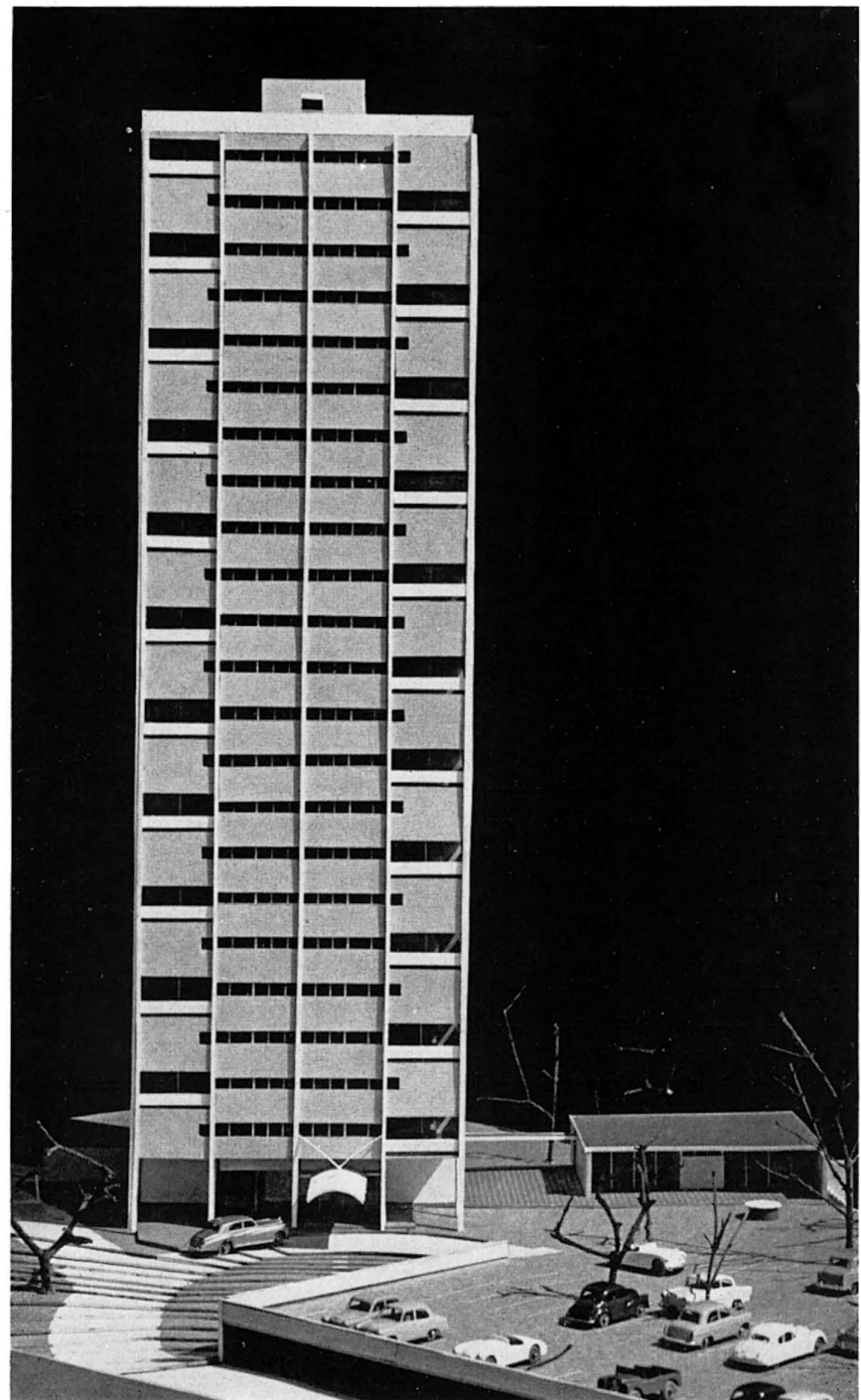
A SELF-CONTAINED VERTICAL COMMUNITY

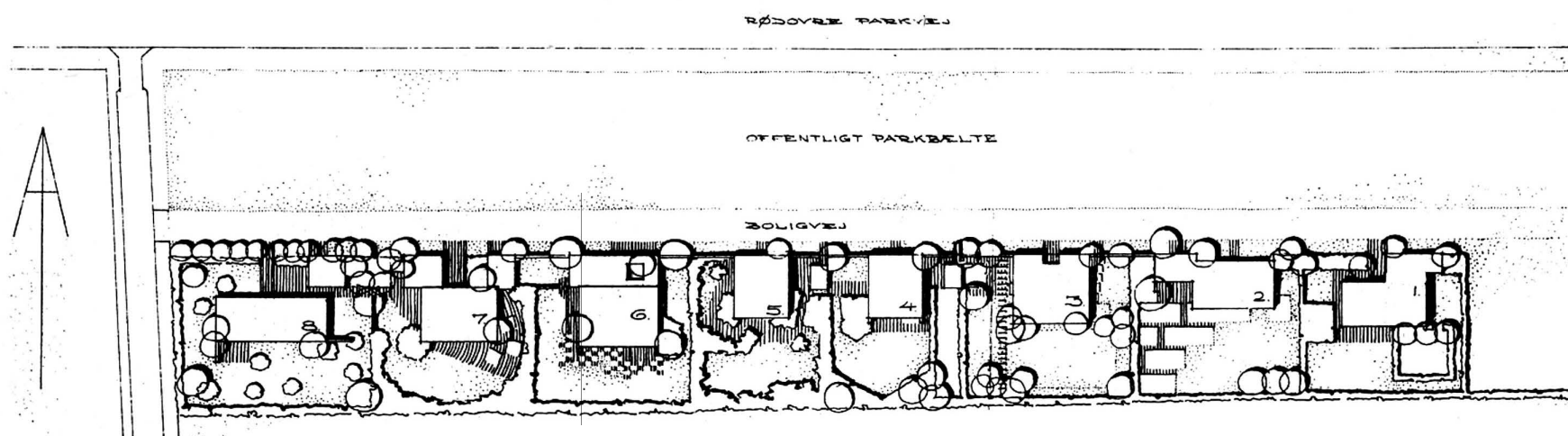
BY HARRY SEIDLER, ARCHITECT

On its southern boundary the two-acre site in Sydney, Australia, adjoins a park reserve which forms a promontory and, in effect, becomes virtually part of the site thus producing an area which is surrounded on three sides by water and a view arc of approximately 270°.

The adopted solution is a square building exposed equally on all sides set diagonally, angled to avoid direct east or west orientations, taking full advantage of the view arc and making double exposures possible for a high percentage of the apartments. In plan the essence of the layout is an arrangement allowing four of the apartments per floor to have double exposures. Corner flats are arranged in such a way that their exterior balconies can face alternate orientations on successive floors. This will afford a choice of units at any height of the building to look onto two alternative views. Various possibilities of kitchen-dining relationships are possible within the overall framework, each to be adjusted to the individual needs.

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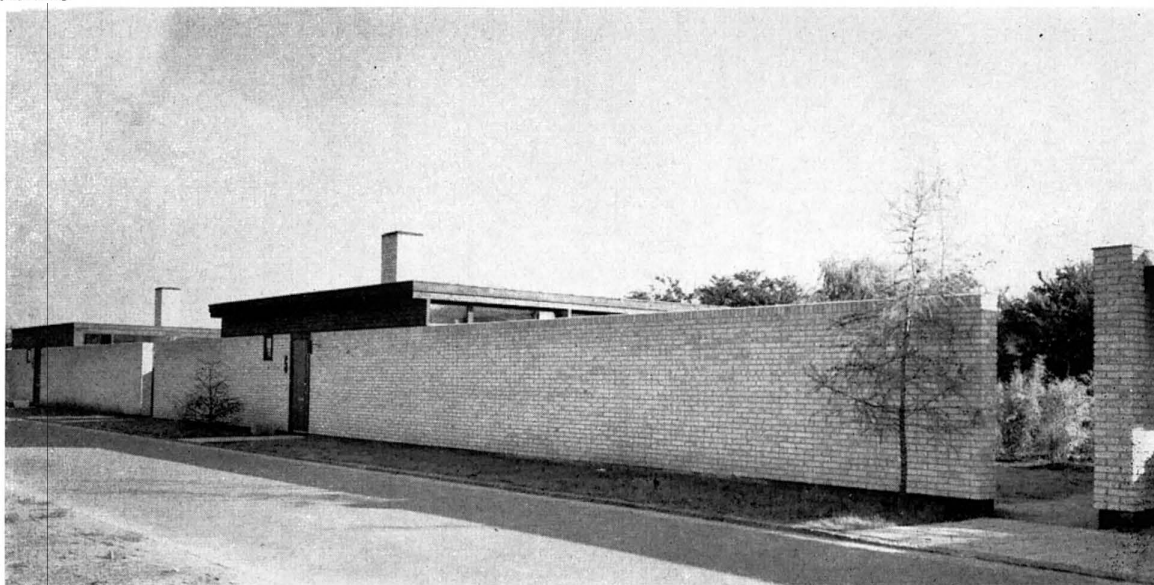


SITE PLAN AND GARDEN LAYOUT
BY OLE NORGARD, ARCHITECT

A COMMUNITY OF SMALL HOUSES

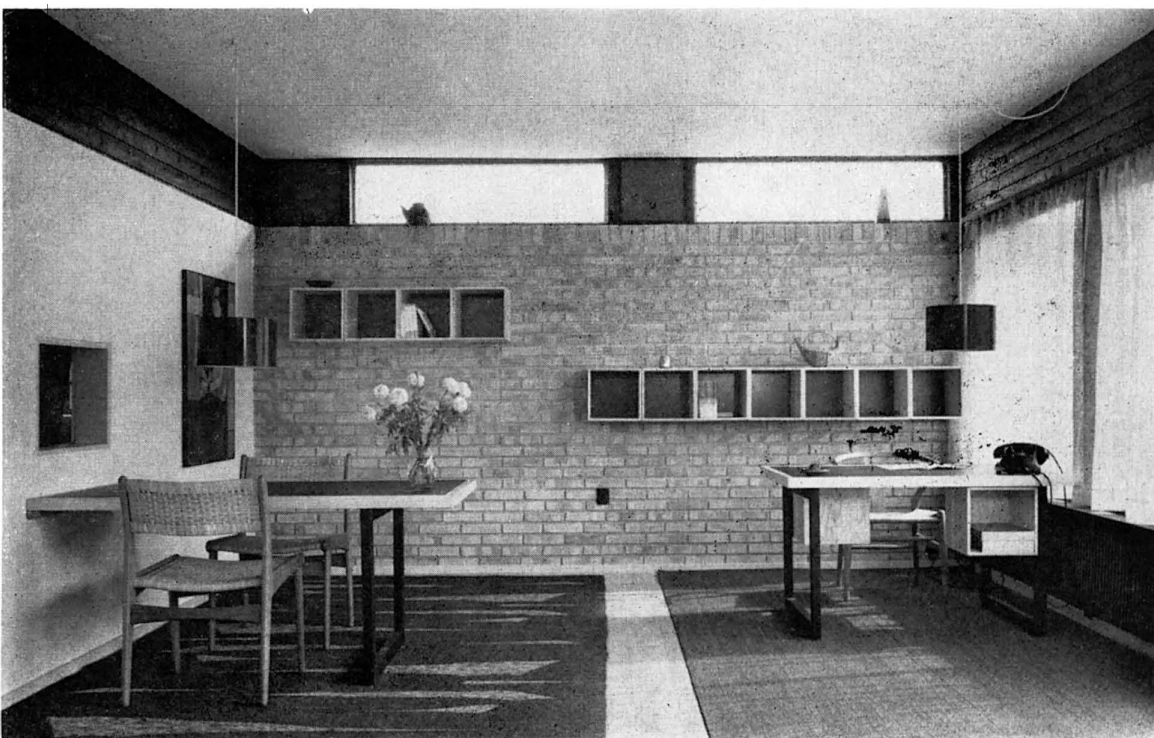
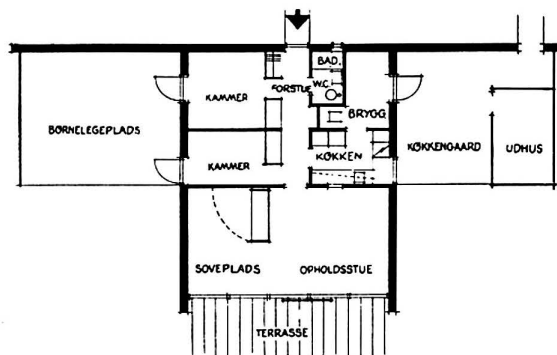
KNUD FRIIS AND ELMAR MOLTKE NIELSEN, ARCHITECTS
SØREN ABRAHAMSEN AND H. P. NIELSEN, ENGINEERS

THE SUPPORTING WALLS ARE BRICKS, SLIDING GLASS DOORS, BUILT-UP FLAT ROOF WITH OVERHANG. FLOORS ARE WOOD; CEILING PLASTER. THIS IS A SIMPLE ONE-FAMILY HOUSE WITH POSSIBILITY OF EXPANSION.

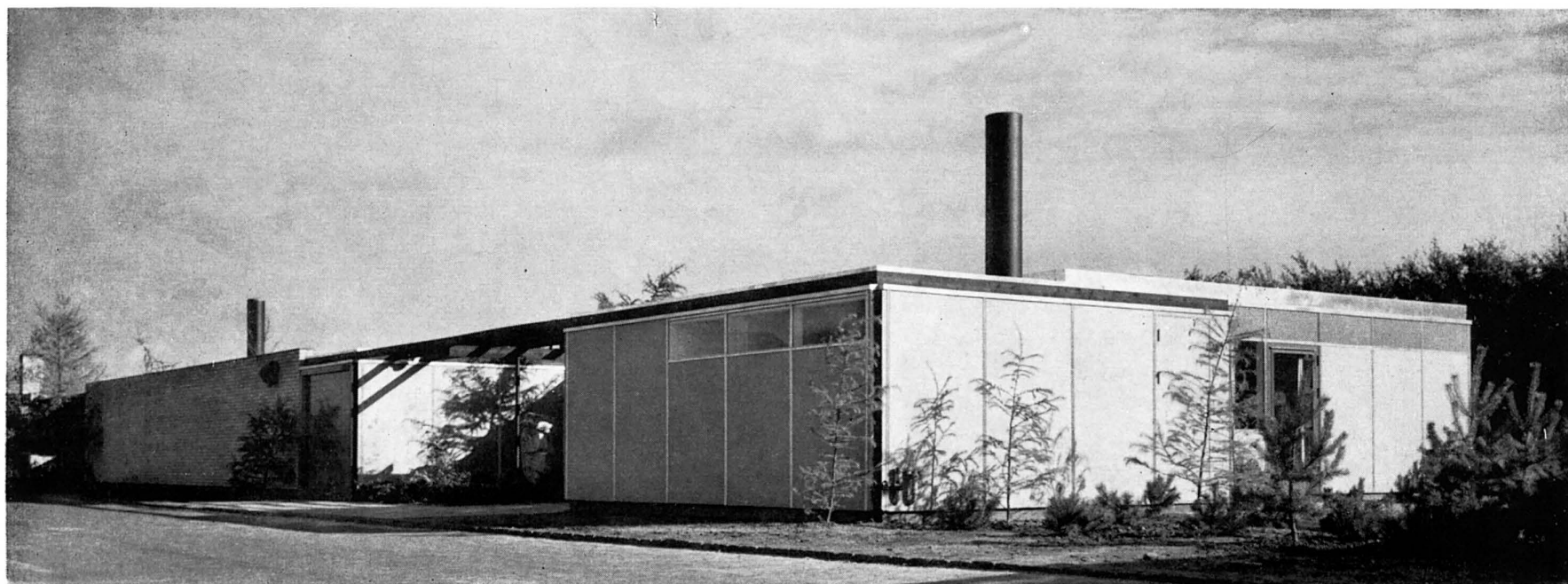


A competition for eight small family houses was sponsored by a Danish bank as a preliminary to their introduction of a new lending system. Under this program, the architects were invited to submit proposals for economical houses predicated upon a single family with three children, with particular attention given to the suitability for use and regard for the technical and esthetic point of view.

The competition was divided into two groups: (1) the minimum house, and (2) the somewhat more spacious dwelling. It was further stipulated that the houses be capable of being built upon normal sites. The eight houses have already been erected and exhibited to the public. During the exhibition all were fully outfitted and furnished. The objective was to show that under such a collective building arrangement modern individual houses could be incorporated into a harmonious street picture. A garden was designed and adapted to each house. Care was taken to provide privacy between the houses by means of screens, brickwork, fences and planting. We show here four of the eight projects.

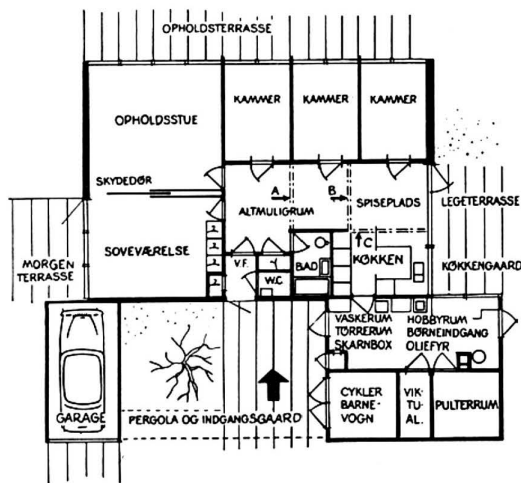


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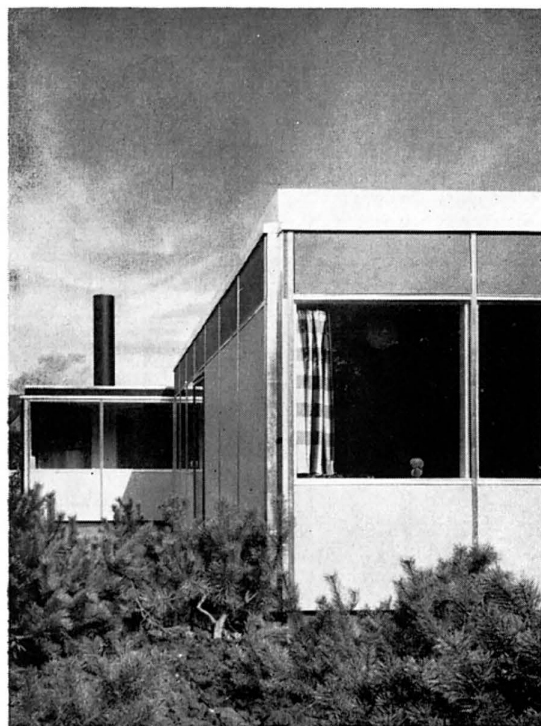


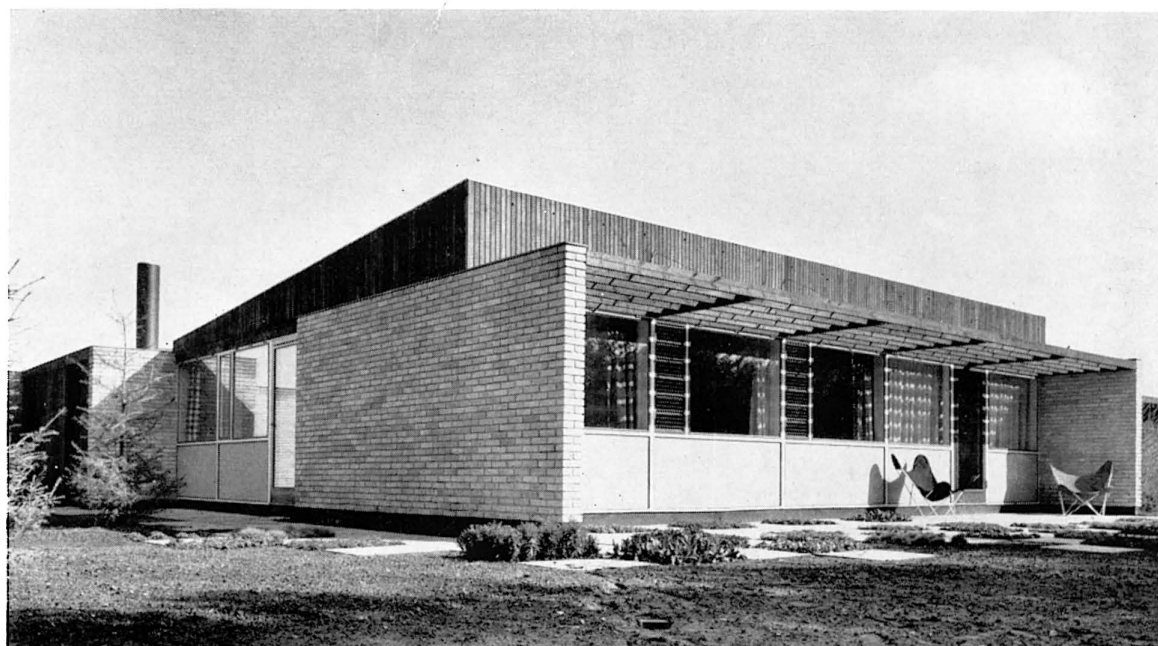
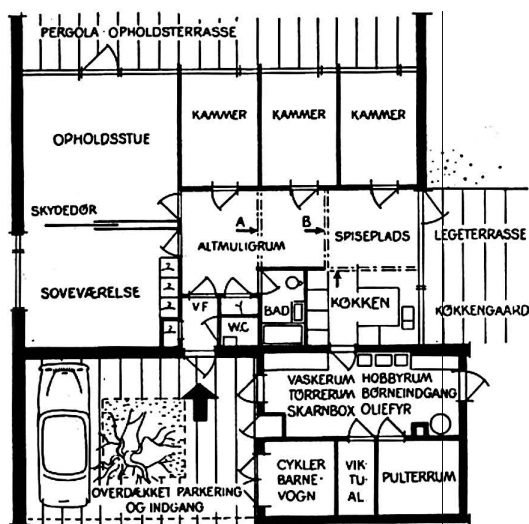
DANISH HOUSES

HENRIK IVERSEN AND HARALD PLUM, ARCHITECTS
N. J. MANNICHE AND J. HARTMANN, ENGINEERS



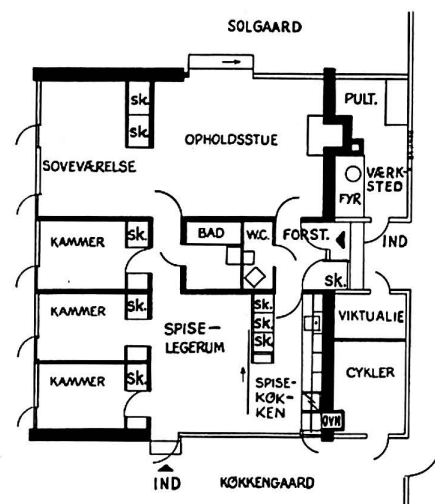
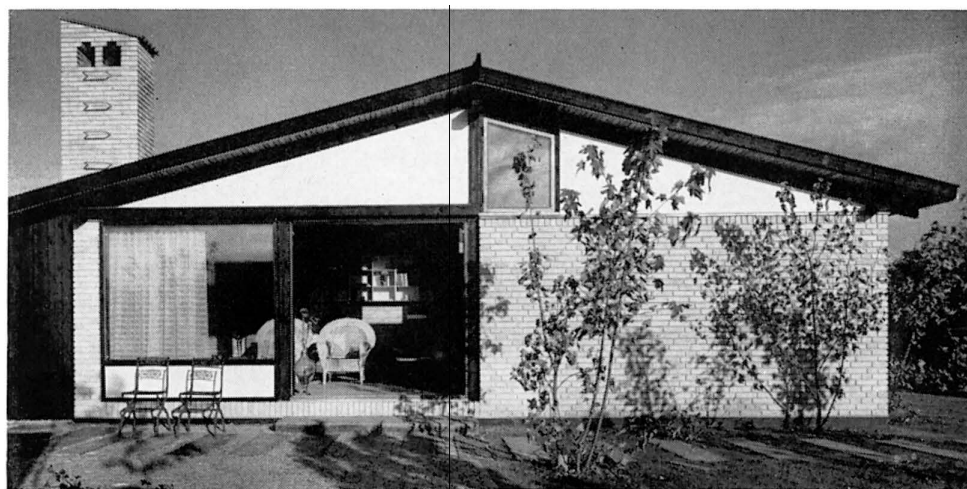
A NEW TYPE OF CONSTRUCTION COMPOSED OF PRE-FABRICATED ELEMENTS CAN BE ERECTED WITH VERY LITTLE LABOR COST. DOUBLE-GLAZED THERMOPANE WINDOWS WITH ALUMINUM FRAME. BUILT-UP ROOF: THE CEILING IS WOOD WITH NATURAL FINISH; RADIANT HEATING





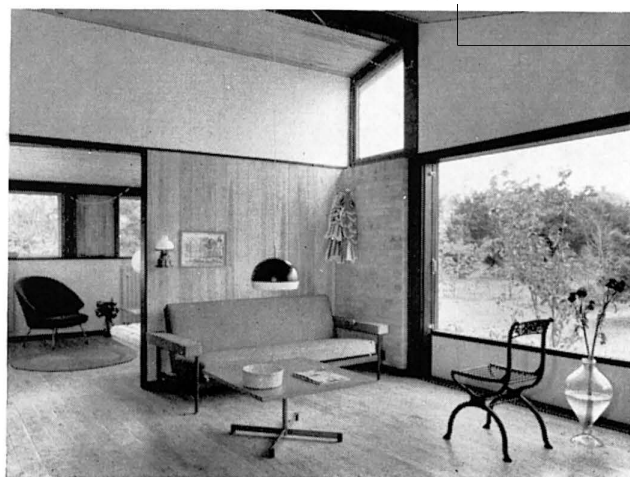
BRICK WALLS WITH WOOD PANELS ABOVE THE DOORS, GRAVEL ROOF, WOOD CEILING IN NATURAL FINISH ASH. KITCHEN AND BEDROOMS HAVE LINOLEUM FLOORS
THE PLAN PROVIDES PRIVACY FOR DIFFERENT TYPES OF ACTIVITY, THE ADULTS' AND CHILDREN'S SECTIONS ARE SEPARATE

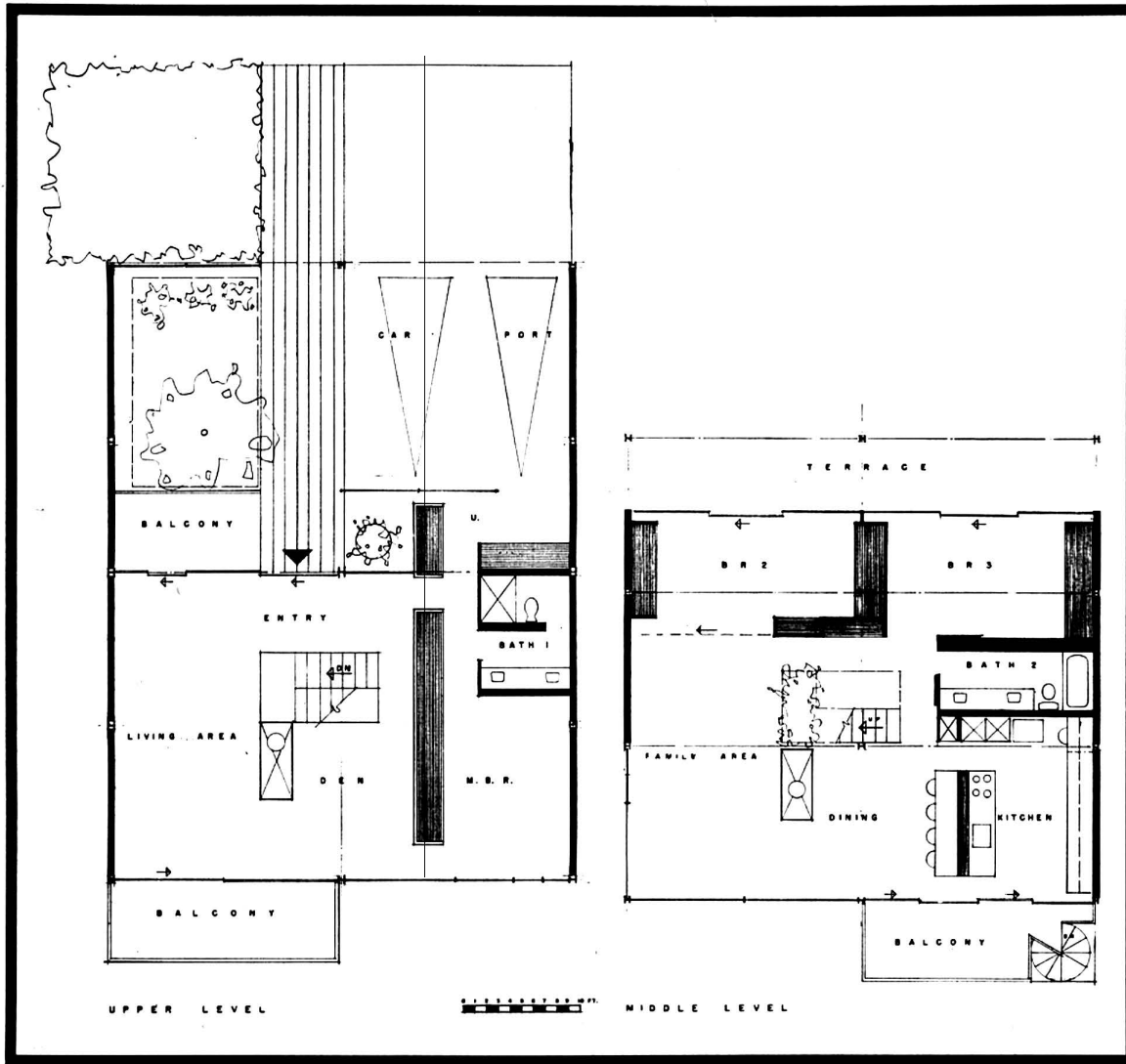
HENRIK IVERSEN AND HARALD PLUM, ARCHITECTS
N. J. MANNICHE AND J. HARTMANN, ENGINEERS



JORGEN AND IB RASMUSSEN, ARCHITECTS
ERIK K. JORGENSEN, ENGINEER

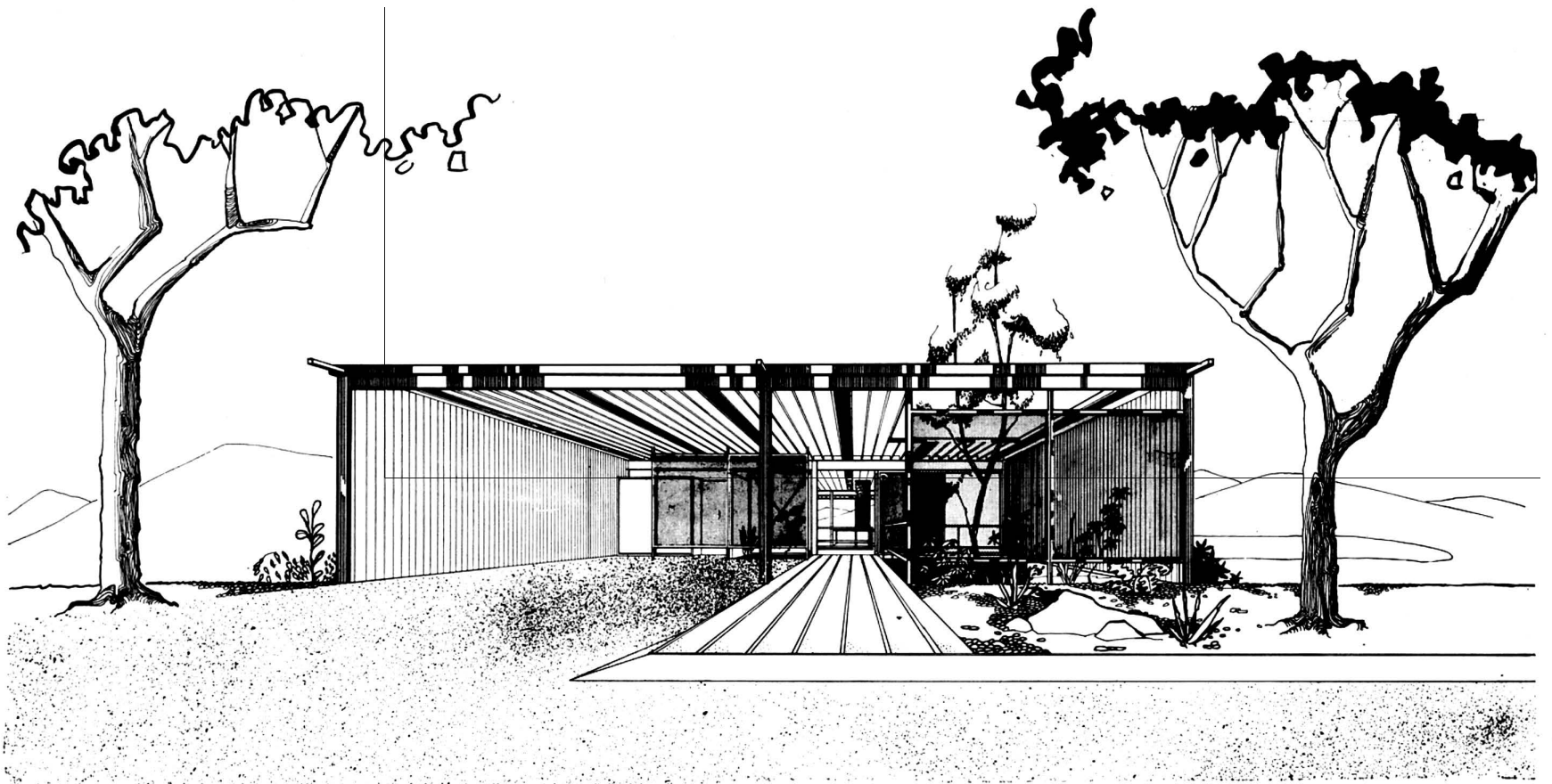
THE ROOF IS ASBESTOS CEMENT, YELLOW BRICK WALLS, THE INSIDE WALLS ARE PLASTER, DOUBLE-GLAZED THERMOPANE WINDOWS, WOOD FLOORING WITH THE EXCEPTION OF THE BATHROOM WHICH HAS BLACK TILE; LINOLEUM IN THE KITCHEN
THE HOUSE IS BUILT AROUND A CENTRAL PLUMBING CORE AND HAS A VERY FLEXIBLE PLAN THAT CAN BE EXPANDED TO HAVE 2, 3, OR 4 BEDROOMS

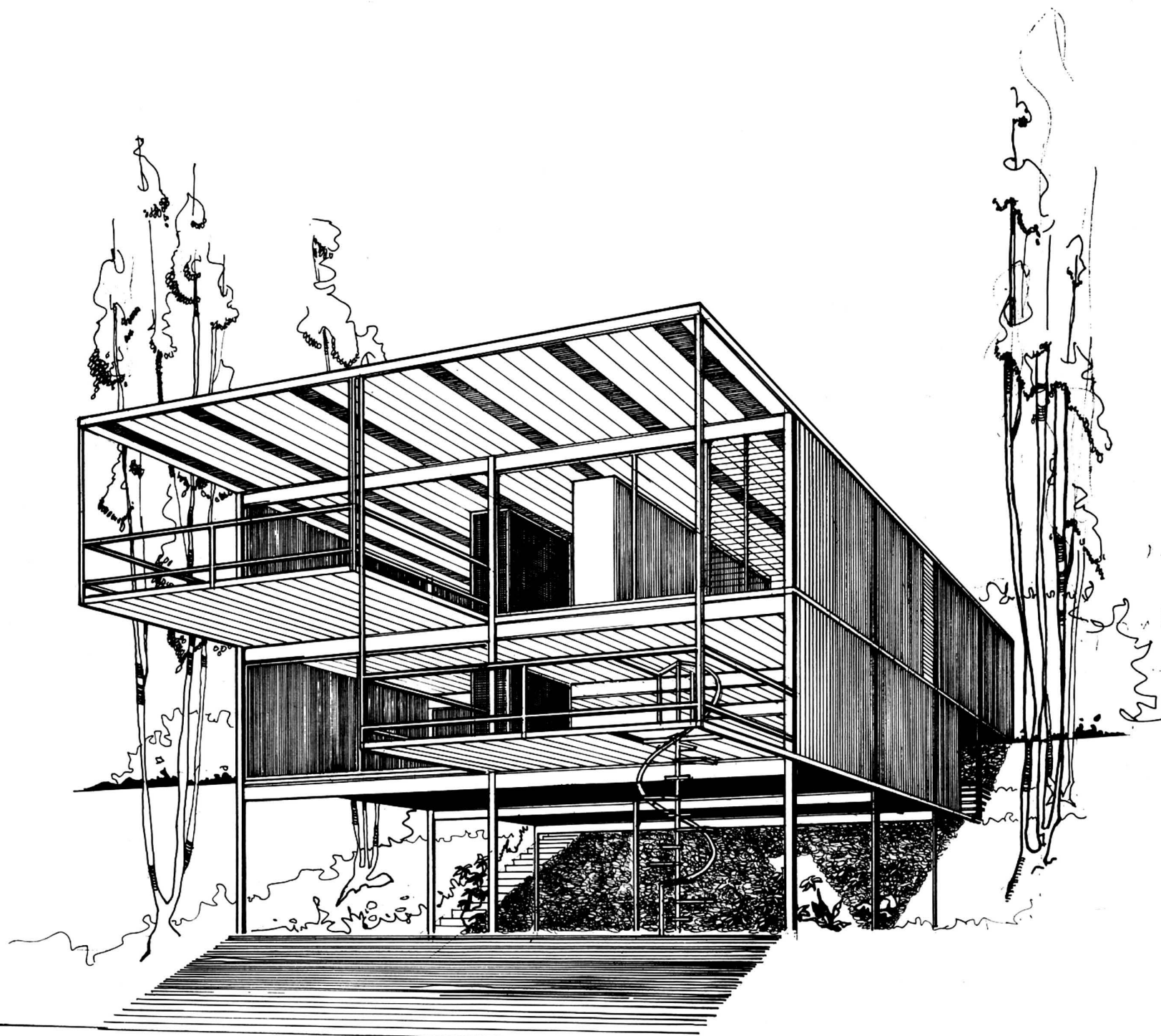




STEEL AND CONCRETE HILLSIDE HOUSE

BY PIERRE KOENIG, ARCHITECT



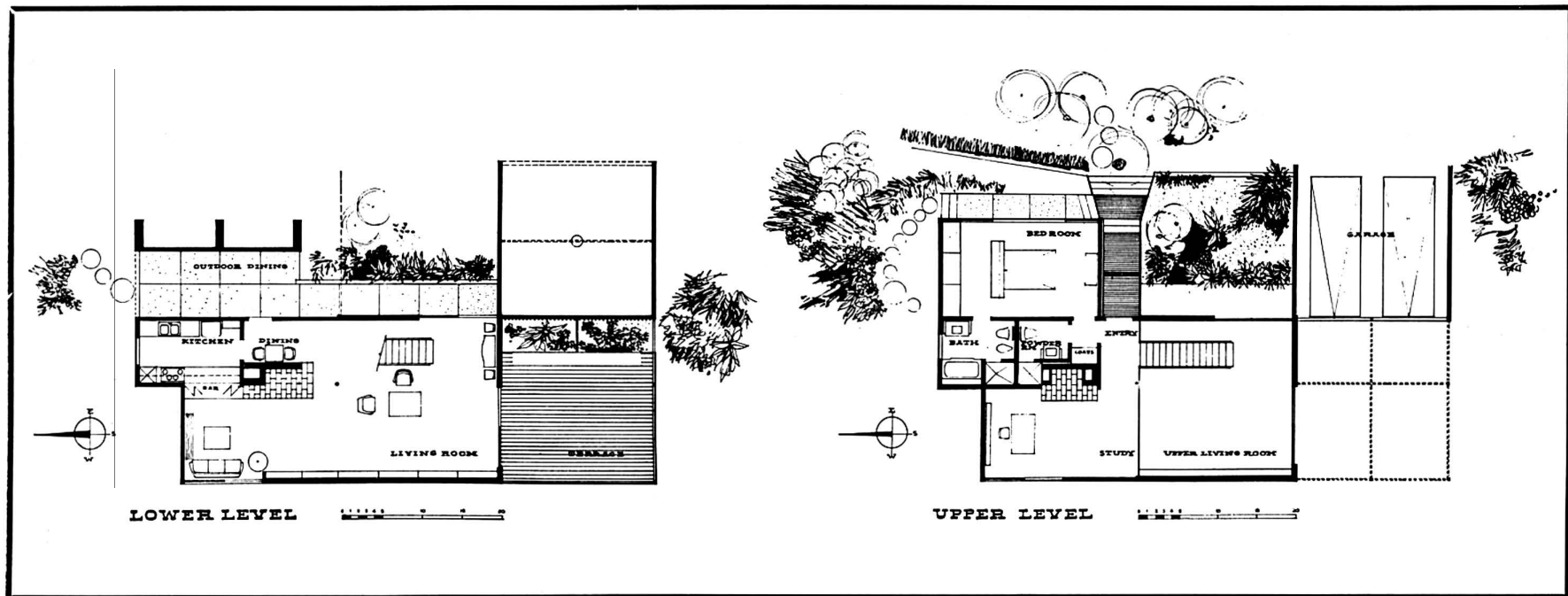


The property slopes steeply from the street and overlooks a lake from an excellent vantage point. There are two enclosed floors above the ground floor which will be used as a play yard under the house. This covered area also allows for future expansion of living space. Because of a certain amount of fill on the site the steel columns bear on caissons. Exposed steel beams support each floor and the roof and are butt welded to the continuous columns. The exposed T Steel roof deck has continuous fluorescent lighting recessed within the ribs of the deck. The lighting troughs are spaced about six feet apart and extend from front to back, inside and outside. For the floors, the same steel deck is inverted and used as a permanent form for concrete slabs. The deck will give a smooth finished appearance on the underside and will not require forming or shoring. The steel deck spans twenty-six feet on the roof and thirteen feet as floor deck. The beams span twenty feet. By utilizing long spans, the number of caissons is reduced.

Radiant heating coils and electrical conduits are laid on the deck before the slab is poured. The radiant heating pipes are in one slab only, acting as a floor heat source for the upper floor and as a ceiling heat source for the middle floor. Steel deck is used on the solid exterior walls and steel sliding doors on the glass walls. The sliding doors open onto seven-foot cantilevered balconies front and back. A seven-foot overhang at the roof provides sun protection on the south elevation.

The carport is directly off the street on the upper level. Next to the carport is the entrance walk. The concrete here is dropped to the level of the top of the steel deck ribs, exposing the ribs as con-

(Continued on Page 28)



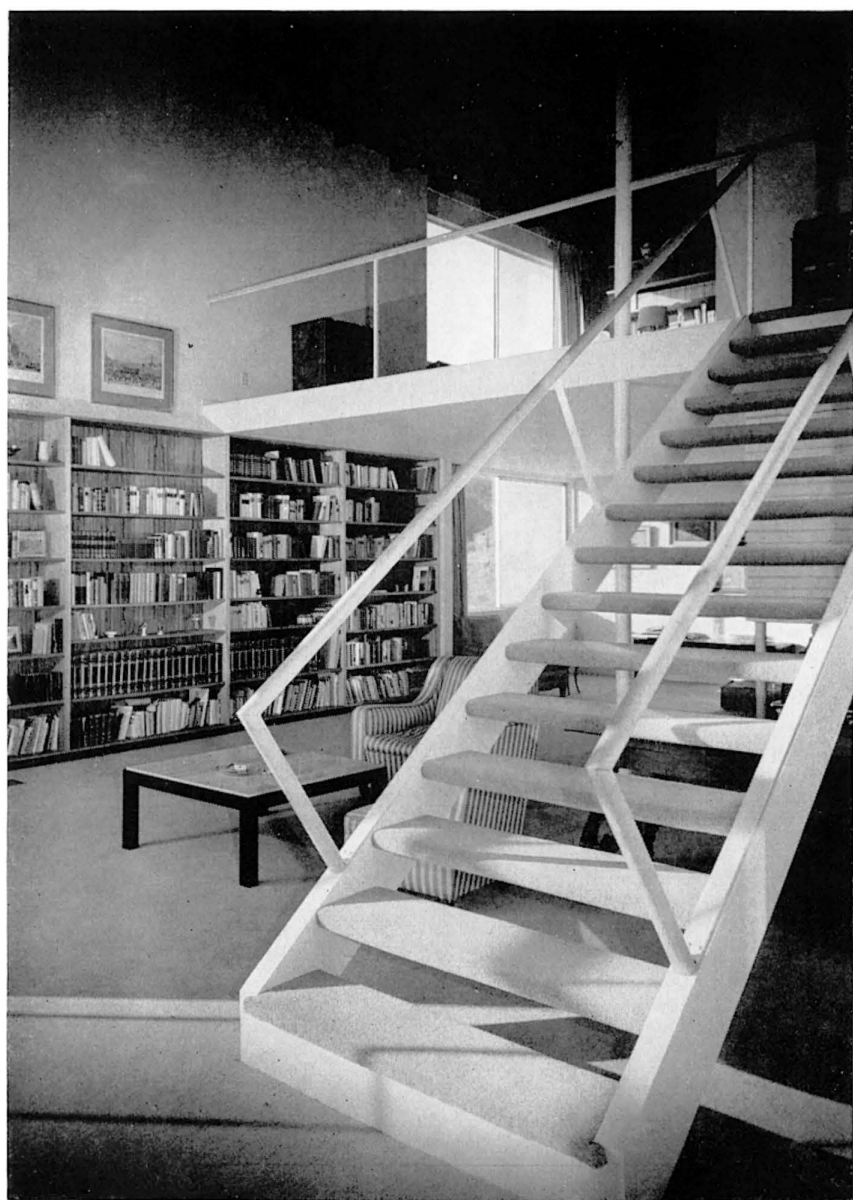
HOUSE BY HARALAMB GEORGESCU AND JAMES LARSON, ARCHITECT

The site is along the edge of a canyon, the ground dropping sharply away from the curving street. There is a commanding view of mountains and the ocean in the distance. Since the grade was steep, with some fill dirt on one side of the property, it was important to keep the house as narrow as possible to avoid deep foundations and excessive height of the sub-floor.

The house was planned for a single man, who is a university professor and author. His requirements were: a place to live, a place to entertain large informal groups of people and a space where he could work. The plan developed around the large two-story high living room, which can be expanded by opening the sliding aluminum doors to include the 20-foot by 20-foot outdoor deck-terrace. The kitchen and dining areas are on the same level as the living room. The owner's bedroom, the study and bathrooms are on the level above. The two levels are connected by means of the open stairway.

The building is of wood frame construction throughout, with exterior walls of vertical boards and battens and stucco. The interior walls are plastered except for the Philippine mahogany paneling in the study and the living room. The ceilings in the living room and study are exposed tongue and groove sheathing. The remaining rooms have plastered ceilings. The fireplaces are of brick, painted. The window walls are of sliding aluminum sash and fixed glass.





PHOTOGRAPHS BY ROBERT C. CLEVELAND



NEW SHOWROOM

BY ALEXANDER GIRARD, ARCHITECT

HERMAN MILLER IN SAN FRANCISCO

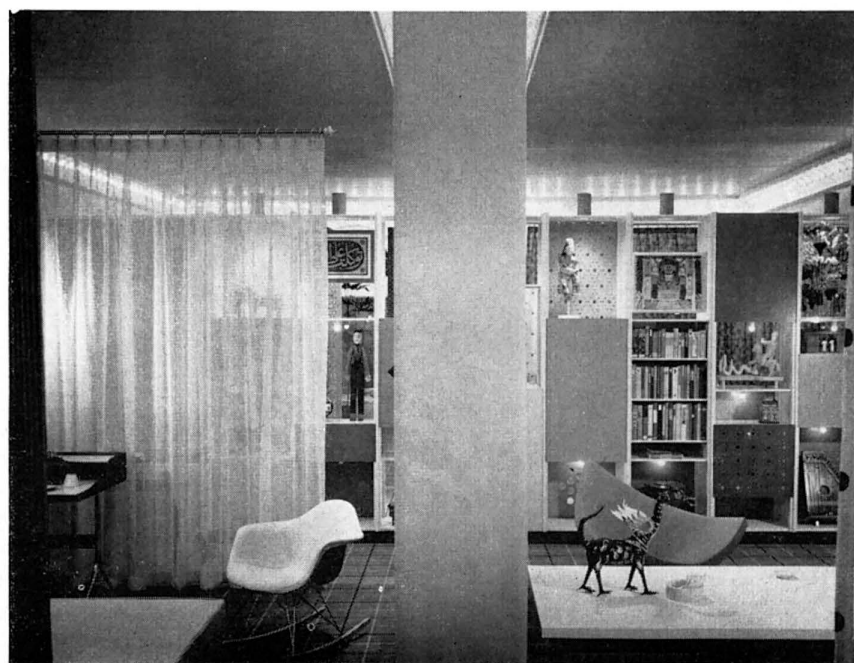
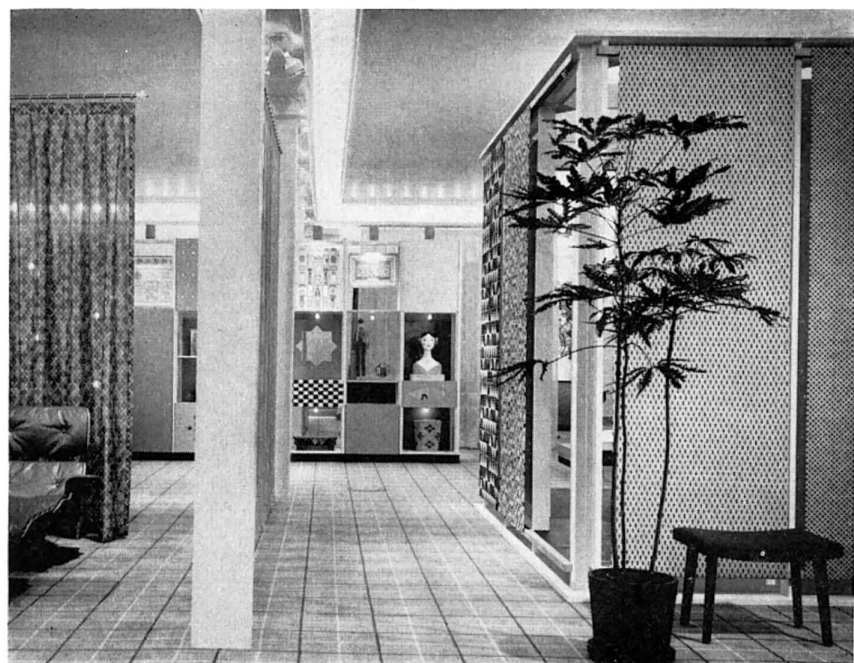
A unique approach to showroom design, combining fantasy, history and function, is revealed in the new quarters for the Herman Miller Furniture Company, opened recently in San Francisco's former "Barbary Coast" area. Designed by Alexander Girard, the new headquarters is housed in what was formerly the "hippodrome," best known of the turn-of-the-century music halls. Retaining the full flavor, color and nostalgia of the Barbary Coast, this dramatic revival of an old building is one of the first of its kind in the area.

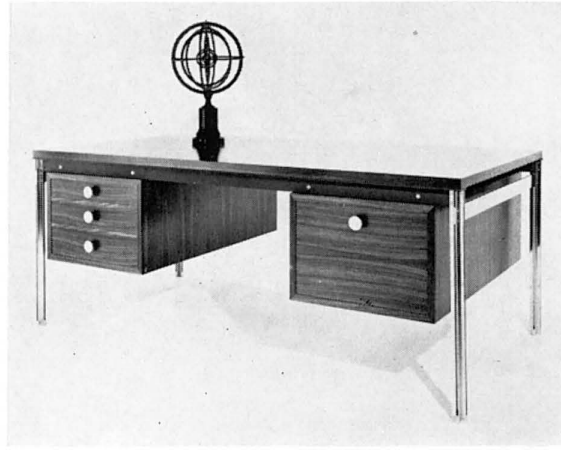
In a stark contrast with the landmark, the contemporary furniture, fabrics and wallpapers are on view in surroundings which feature the structural concepts of a former era. Details such as the original plaster frieze work for ceiling light strips inside as well as out for the entrance alcove, lunette window and door glass, original iron pillar, painted white, are featured in the new building treatment.

Colors have been worked out by Alexander Girard according to the mood of the existing building to capture the intrinsic local flavor. Exterior colors of purple, red, orange, blue and gold leaf define the quality of the project. Within, each display group bears a color emphasis combined in the presentation of furniture, fabrics and wallpaper. A handsome pavilion including walls of taut fabric provides convenient office space in the foreground of the showroom, while a fantasy carousel, with a purple and red cut-out roof

(Continued on Page 28)







COFFEE TABLE, FLAT STEEL AND ANGLE SECTION

THE NEW FURNITURE OF KURT THUT, ARCHITECT

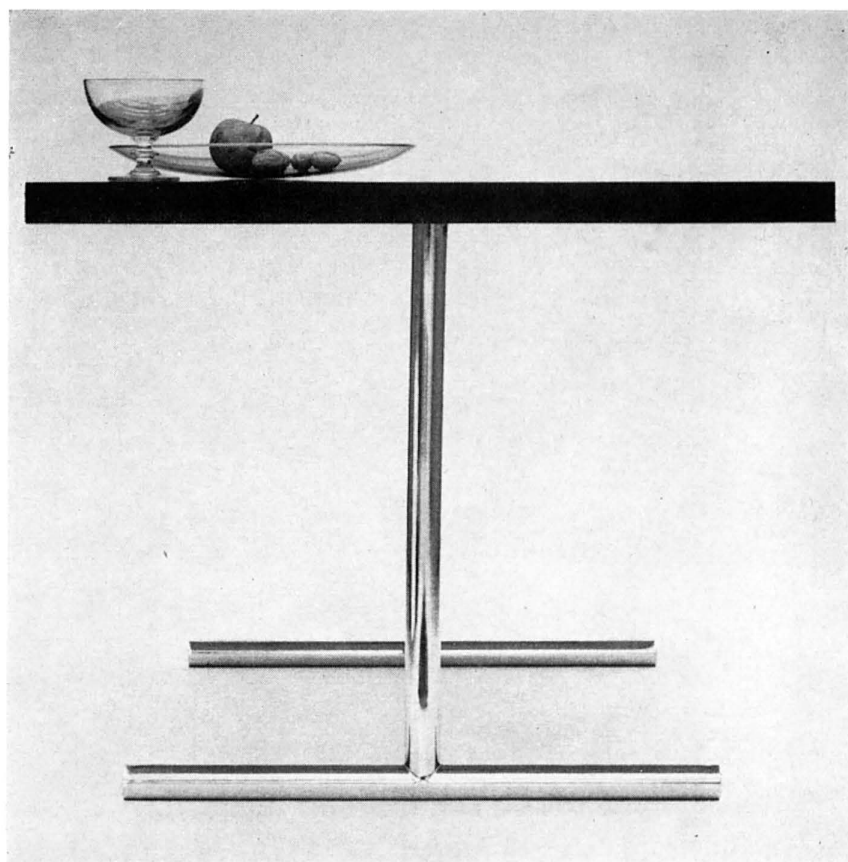


PHOTOGRAPHS BY ALFRED HABLUTZEL

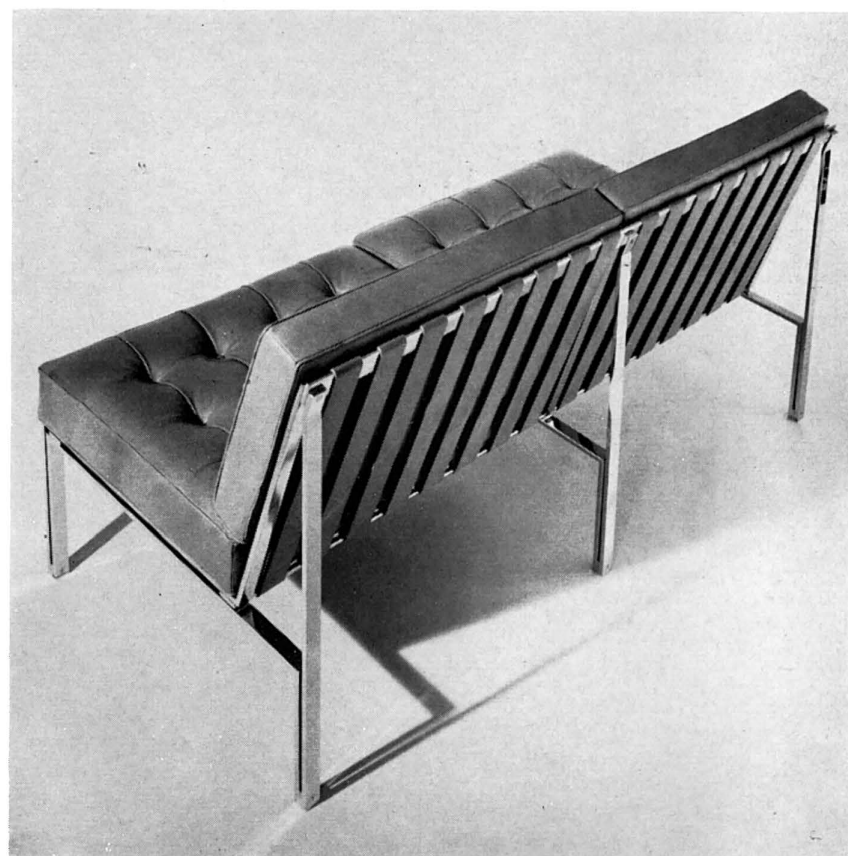
CHAIR, FLAT STEEL SECTION, LEATHER UPHOLSTERY

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Just as the MUSEUM OF THE CITY OF NEW YORK opens an exhibition called THE ROARING TWENTIES, (an opening complete with simulated bootleggers) and just as talk filters through of a large, northern New York museum about to form a collection of the decorative arts of the 1920s—at this moment photographs of some newly produced furniture by Swiss designers are to hand, furniture entirely in the spirit of that second decade, as re-interpreted by the taste and knowledge of the mid-century. Both the work of the Bauhaus and the furniture developed in Le Corbusier's atelier by Charlotte Perriand and Pierre Jeanneret have contributed the basic forms which the present day Swiss designers find suitable to current use and



RECTANGULAR DINING TABLE, T AND ANGLE SECTION



TWO AND THREE-PIECE SOFA, FLAT STEEL SECTION, LEATHER CUSHION

enjoyment. This neo-machine design is executed with skill and discrimination, resulting in comfortable, impersonal furniture that fills a gap in the selections available to many purchasers here and abroad. Nevertheless in some U. S. furniture houses over the last several years, design of the twenties, or design in the spirit of the twenties, has played a not inconsiderable role. If we are in fact on the verge of another revival (as usual heralded by fashions in theater) in the decorative arts, we must admit that there has always been a core of enthusiasm and nostalgia that safeguarded the esthetic of 1920-1930 throughout the turbulent and often unsympathetic years that followed. One way or another, there is still a place for the achievements of a generation of great pioneer designers, and an understanding continuation of their effort. The Swiss renovators are to be congratulated for their intelligent contribution to this design trend.

—Edgar Kaufmann, Jr.

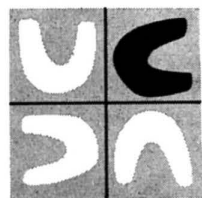


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VERTICAL COMMUNITY — HARRY SEIDLER

(Continued from Page 16)

A system of vertical poured reinforced concrete walls, 17 feet apart for planning reasons, has been designed to act both as structural support as well as to provide a soundproof division between the apartments and also to serve as wind bracing. The building will have reinforced concrete flat slab floors with light-weight partition walls, standardized modular dimension being used throughout. The exterior consists of precast concrete elements with selected aggregate finish fixed to the exposed edges of all floors. It is intended to leave the projecting vertical edges of the poured structural walls in "off-the-form" exposed concrete finish. 2' 6"-high horizontal strip windows are in all rooms of secondary importance. They are considered sufficiently invulnerable to undue sun penetration, yet provide excellent light distribution. All living rooms have full-height sliding glass openings onto the recessed balconies. The ground floor area will accommodate an open covered entrance, a bicycle parking space and four shops of selected variety opening from the entrance lobby: a grocer, a coffee lounge, a pharmacy, etc. A covered connection will give access to the nursery school which will be the main community facility for the benefit of the individual owners. There will be a two-deck car parking area, one opening off the access driveway, and the other accessible from the drive leading to the main entrance of the building.

HILLSIDE HOUSE — PIERRE KOENIG

(Continued from Page 21)

tinuous bands of steel leading to the front door. A sunken patio adjoins the entry walk. To separate adult living from family and children's play area, the living room, study and master bedroom are on the upper floor and the children's area, kitchen and dining areas are on the middle level. Formal dinners can be served in the "study" upstairs by means of a dumbwaiter. The kitchen downstairs is strategically located to supervise most of that floor.

Traffic flow, control, and separation are important factors in the planning of this house. The centrally located stairway serves all areas directly, eliminating the need to cross through intermediate rooms. Concrete floors insulate against sound and Fiberglas in roof and walls insulate against heat and cold. Cork flooring and carpeting supplement floor insulations.

NEW SHOWROOM — ALEXANDER GIRARD

(Continued from Page 24)

and base has been designed to be the main stage-like display unit. An eight-panel storage wall unit is divided into well planned, uniquely illuminated sections.

The furniture group is designed by George Nelson and Charles Eames, with Mr. Girard responsible for the design of the company's fabrics and wallpaper collection.

RICHARD NEUTRA — FREDERICK WIGHT

(Continued from Page 15)

for their epoch. Now there are arts and forms of expression which lend themselves to delayed reaction, which can wait a decade, even though the artist cannot happily wait. At least the painter can paint, the writer can write. The architect can plan but he cannot build until he is employed—accepted.

Neutra's approach, being essentially an approach to man, a concern with well-being and happiness, has established an order of acceptance which cannot be accidental.

There is, however, another pattern of acceptance, not a progression from function to function, but from region to region, as Neutra's reputation has expanded during the last decade. His firm, Neutra and Alexander, is now completing the United States embassy in Pakistan at the same moment that large civic plans for Venezuela are under study; he has had his influence in Japan, in Brazil, through Central Europe and in the Near East. His firm has been commissioned to build a shrine of the nation at Gettysburg. It cannot be accidental that so many different peoples find themselves at ease (at peace, really) with what Neutra offers them, or discovers within them to offer to them. It is as though he were nowhere a foreigner.

Not to leave this broad acceptance dependent on temperament, certain chance or more-than-chance advantages should be touched upon. Neutra came to America and then to California while he was still a

fairly young man. Resistant as he has been to variety for the sake of whim, he has found legitimate diversity in the varied climates and conditions in this state. He has built for desert heat, for coast, for mountain sites where four feet of snow on a roof are expected—all these conditions may be found within a radius of a hundred miles. Neutra sees California as a proving ground for modern architecture. He finds it significant that so much new architecture comes out of this region.

Certainly his building for the desert prepared him for building in hot countries; his record for the construction of schools, health centers, and community housing developments on minimal budgets commended him to those who were thinking in terms of benefit to populations, and were not looking for monuments. In 1943 he was called by the Government for the Committee on Design of Public Works for Puerto Rico. Neutra undertook a sweeping program which envisioned thousands of school-rooms and hundreds of health centers. He stayed within the economy, limited his plans to fit essential needs, took advantage of climate to build sheds, ventilated with the passing wind. Neutra's realism in dealing with tropic conditions helped to gain him his audience in Asia, in Latin America, and latterly in Africa.

This emigration out to a world of continents, rather than of countries, doubtless depends on the same impulse that brought Neutra as a young man from Austria to America—where his career was at first so difficult, yet finally so rewarding. We should see him as one of the pioneers for whom the future has always lain open.

BRUSSELS CONCLUSION — WAYNE

(Continued from Page 7)

rectangular cube, proportioned about one to nine, down whose interior length two balconies run, leaving the central core open under a slightly domed glass room. The basic structure is steel and glass, much as one might use it for an airplane hangar, but the building is "staged" on a high cement platform some twenty or so stair risers from the ground. The walls are divided into thousands of "window" modules lending a certain modern look to the exterior.

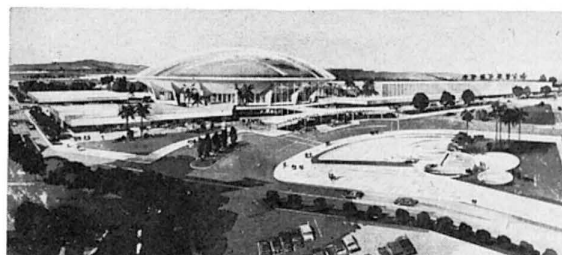
Inside, any pretense to modern style vanishes completely. There is no sign of those generally applied "rules" which cause architects these days to fit their planes and shapes together within a unified esthetic-technical approach. For example, there must be eight or ten different kinds of stone and marble used on the interior floors and dados of the wall. These are arranged in combinations and patterns that start and stop without visible relation to use or space distribution. Particularly vivid in my memory is the way in which two earth-red marbles were combined, either of them difficult to use tastefully because of the particularly heavy cast of color, but almost sickening in a floor of one that butts directly against the wall of the other.

There is no use complaining about things like this since we have no reason to believe the Russians care a hoot about what we consider worth-while standards for architecture. From their viewpoint it is apparent that the architects knew what they wanted and got it. The emphasis is on mass, on size, on handling people in a mass, and that is largely what you are part of when you visit their exhibitions. One enters through the twenty-abreast portals, climbing the interior stairs shoulder to shoulder, and going through the building in this slow river of people with very little alternative in flow on a crowded day. It is very difficult to leave the building without having gone the whole course. Several small exits were blocked and I was obliged to push my way down the entering stairway against the current to get out. Immediately as you enter, to the left, right and center back, you confront three enormous sculptures—of a worker, a peasant, and Mr. Lenin. I've seen bigger sculpture in my time, but never anything as dead and heavy-looking, finished in a curious, shining-chocolate patina that I hope remains forever the secret of the Russ. Almost at once one comes to the sputniks, looking fancifully innocent and small, even the large ones. And of course, the cockpit in which Laika took her last ride.

Farther along everything the Russians manufacture is there, machinery, Ford-like (1953) automobiles, violins, books, power plants, medical instruments, computers. Europeans know and are impressed by the fact that the Russians started with nothing by way of industry. That they have managed a Sputnik makes it seem like carping to notice that their clothes are melancholy, and their fabrics sleazy.

A building, like an art work, must be judged within its premises, its intentions. Thus in this Exposition, one is disarmed by the Rus-

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sians who have no interest in our premises and couldn't care less. The essential drama, the war between their Pavilion and ours—(make no mistake, these two buildings are where people come at once) thus resolves itself quickly into the other question—the authoritarian oneness of theirs, or the willy-nilly multiplicity of ours. Russian slogans tell you. They appear on every bit of wall. Photomurals of the "common people" reinforce the intimacies of Russian life on display through their artifacts and merchandise. These slogans run the gamut of communication, including one curiously equivocal one that says "12 to 48 days of vacation a year depending on profession and conditions of work."

The painting and sculpture is so bad as to be unreportable. At the same time, it is good of its genre. If you want paintings of peasants marching toward the future behind their flags, that's what they are good at. If you don't, there isn't anything else. It's as though the last five hundred years of art have not existed for the Russian artists.

Yet there is an atmosphere of persistent, dogged gaiety about their displays, a sense of having to feel constructive about things, a naive boasting about accomplishment that makes you feel oddly blasé and unpleasantly cynical not to go along with them.

There are so many curiosity-satisfying glimpses into Russian life; a display of breads of all shapes and sizes, a giant glassy-eyed sturgeon stuffed with caviar, magnificent furs, canned foods, modern kitchens no worse than those I've seen displayed in France. There is a room of modernistic furniture, its many coats of brown varnish shining away for dear life. This latter display touched me, and I am sure it evoked a certain quick sympathy from Fair-goers. The cheap furniture seemed so humanly vulnerable. . . a "just-folks" other side to the Sputnik coin. As I looked at the unerring bad taste that chose its upholstery fabric, it seemed odd that somehow, if only by the laws of chance, something had not managed to be well-done.

Yet I had the curious feeling that this lack of taste made some people less apprehensive, more sympathetic. The modest personal nirvanas posed by such furniture and such clothes were somehow easier to reach for, less Utopian to the poor people who came to the Fair. This very lack of taste heightened the materialistic nature of the Russian approach, and appeals to the extreme materialism of many Europeans who very much want those very comforts and

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appliances which we are able to take for granted, and therefore have become apologetic about, and even a bit guilty.

From the Russian building to that of the United States is a five-minute walk across the tree-planted terrace that surrounds a circular lagoon of fountains. My first view of the U.S. Pavilion was disappointing. It was noon, sunny and quite breezy. The several dozen fountains of a single jet each, blew away into droplets with every gust of wind; thus their linear design vanished and reappeared from moment to moment. The trees, though laden with apples, were young, lacy and thin. The great round disk of the building seemed caught in a gold web whose delicate scale I would gladly have seen on a structure half the size. At regular intervals along the second floor terrace, flags of all the States flapped or drooped in the wind, but their scale was too small to be effective. Everywhere the vista was busy, nervous, fragile, even inconsequential. And one's eye constantly got involved with the prickly, modernistic angles and towers of nearby concessions, particularly with France's metallic jumble. I missed the serenity of those photographs that do so much for Modern Architecture.

Later when I saw the U.S. Pavilion at night, the essential beauty of its message could be seen. The night shut out nearby distractions, eliminated detail in favor of the dramatic whole. An upward light in the base of each fountain jet formalized their pattern, realizing, as it were, what the architect had in mind when the design was in the planning stage.

Once inside, however, the sense of busyness disappeared in spite of the huge crowds. It is hard to anticipate how vast a space is enclosed in Architect Stone's circle. There is extraordinary unity of form and function, beyond the lip-service ordinarily paid these two, by now fatigued, words. And this unity is echoed in the way sky and steel, water and glass, tree and stone are used. Four full grown trees reach almost to the gold meshed ceiling; an interior lagoon mirrors the sky through the open core of the roof, and receives the rain into its surface. Several of my European friends commented on how pleasant it was to see the exhibits while the rain pelted into the lagoon just a few feet away!

It is difficult to decide where the exhibitions begin and the building ends. In fact, the exhibitions are so integrated into the architecture

that several times I had to stop and admire the skill with which the transmission had been devised.

For example, the way the room-sized blow-ups of famous U.S. streets stood free—as cubes, spheres and saucer-boat shapes—looking like Max Bill sculptures, outsize, abstract, but quite functional for all people who stood within them and found themselves in the Photomural mock-ups of the esplanade of Rockefeller Center or Times Square in New York.

The exhibitions are intimate and personal in scale. For the most part, they are off the busy traffic areas in which people just mill about. On the main floor's periphery, one enters into display after display of art, science, industry, small in scale, and unobtrusively installed. Lighting is uniformly unobtrusive and effective, professional in the best sense.

A second peripheral circle forms a balcony for more exhibition space, and it is here that one finds the drug stores and shop windows, and furniture and gadget displays. From below, the space is divided most happily, and as you go through these exhibits, you benefit from careful detailing in the design. For example, white rubber flooring, soft as carpet under sore feet; wide handrails; easy riser steps. Above all, the excellent ventilation was a blessing. It was very hot during one of my visits, a Sunday afternoon with mobs of people. On such a day, most of the glassed-in buildings became unbearable inside, and I thought I would be ill inside the Czech Pavilion where the heat was trapped by giant walls of glass.

Ours was one of the few Pavilions with any signs of humor. Aside from the Steinberg murals which did us a lot of good with intellectuals, I found people staring fascinated at a magnificent glass case containing a football suit complete with padding, helmet and paraphernalia, laid out with the loving care and straightforward sobriety with which a costume Museum composes its rarest Corona-tion robe.

I heard some criticism (from Americans) of the case of tumbleweed, though no one complained about the mammoth cross-section of a giant red-wood tree (!) It was impressive all over again to realize how enormous is the New York Times, a single issue of which is presented on the walls of an entire exhibition area. Sometimes the effectiveness of a display was limited by too precious a poster explanation, with type too small, or too difficult to find. This excessive modesty hampered the fashion shows too. These gorgeous mannequins in U.S. fashions looked as out of reach as the moon to the average Fair-goer, who would have benefited from knowing the prices by way of the loud-speaker commentary so that the point of accessibility through mass production might have been made clear. It's true that prices were posted somewhere, but I never did find the poster, and neither did most people.

There is no special order for seeing things. For those who wish to see the Fair in one day, this is a disappointment since there is no way to swallow the heart of our Pavilion in a quick gulp. One enters and leaves by any of the many openings. It is relaxed, informal. There are no speeches, and very little that could be considered a slogan. If one is to criticize, there is no cumulative moment either, though I would find it hard to suggest what that moment might be. For me personally, it was provided by the Circarama, a 360-degree travel film devised by Disney, and projected on circular walls that completely surround the spectator. This film takes one to significant places in the United States, duplicating the physical sensations that recent trick films have learned to do so well, Grand Canyon as though you were hedgehopping through it, riding at high speed through the Los Angeles Freeway interchange. A number of excellent shots of U.S. life, schools, streets, Williamsburg, and some less fortunate that plugged Ford Motor Company (without whose good offices this entire feature would not have been possible). It was sometimes apparent that those dedicated souls who did our Pavilion did not have the financial or moral backing they needed to turn a good job into a great one.

This financial pinch occasionally hurt our showing at the Fair, and prevented full use of facilities amply and beautifully provided by the architect. Not the least of these was the waste of a beautiful small theatre on amateur and student performances of plays that wouldn't have been good even with professional casts. Clearly no agency stepped in to bring American theatre and music to the Fair in sufficient abundance to represent us properly.

I have no reservations about the interior of Mr. Stone's great circle, nor any about the Exterior at night. In all fairness, one cannot blame him for the too close placement of the Russians and the French,

both of whose buildings will soon be dismantled and carried away. Space will go a long way to clarify the daylight view. Also, when the trees are grown and full it will be helpful, but too late for the Fair. The more I think about it, the more it seems to me that he related his modular scale to the people inside, rather than to the long vista of the building. Indoors one is never very far away from the strips that bind over the glass like golden caning, and the scale is good from close up. This quite individual view, further, finds itself at one with the philosophy of the building's exhibits which was to handle large numbers of individuals, rather than a mass of people. In this respect, I would go along with Mr. Stone's way of doing it, though I shall hold out against the fountains which surely were done that way for lack of funds.

My European friends, by and large, liked our Pavilion very much. But every one of them said something oddly repetitious—that it somehow doesn't seem like the United States to them as they have thought of it. (Of course they always thought our food was bad, and the Brass Rail amply fulfilled this image.) It's not very useful to speculate on the many versions of the United States that people all over the world carry around with them. What is important is that these stereotypes must have been subjected to some modification as a result of our Pavilion, certainly for the better.

It is unfortunate that time does not permit me to write at greater length about many of the other Pavilions, such as that of Finland, Czechoslovakia, Japan, Austria. The German building itself merits an entire article, and I would be hard pressed to decide whether it, or ours was not the best of the Fair. Like ours, the underlying approach is intimacy, relaxation, the quiet and civilized orientation. The buildings (for there are several, interconnected), are impeccably put together, of steel, wood, brick, up on beams so that one sees under, over, around, and through, a fully adult expression of the international style. And of course, some influence from the Japanese. In years past, I have been ill at ease with the homes, offices, stores I know built in the International style. They seemed never quite right for storage, or privacy, in spite of the clever solutions often put forward. But in the German building this style seemed exactly right for unity of form and function. The in-and-out free flowing space is perfect for large streams of people. The essential impersonality of the style took on the tone of the exhibitions, which after all, are also impersonal.

I came to the German building with some anxiety, a long memory for the Hitler years still fresh in my mind, and a belligerent curiosity to see what they were doing. All the more reason to feel queer that I was instantly at home, that the language of the world's finest accomplishments culturally appeared here, design of first quality, objects perfectly installed, and such books! Particularly of interest to me was the exhibition having to do with education. Here, as part of a liberal thesis on education appeared a poster which said "Man may not do all that he is able." This was as much overt reference to the black years as could be found.

In Germany too, as in the United States, there was considerable criticism of the soft-sell approach. For those who know that some Nazis still get into public office, that Krupp is back on top of his heap, it is good to know that the Germany that produced great artists, writers, architects, and men of good will, also is very much alive once more. Germany has become a varied creature again, like the rest of us.

PRODUCTS merit specified

For Case Study House No. 21 Designed by Pierre Koenig, architect

The following are specifications developed by the architect for Case Study House No. 21 and represent a selection of products on the basis of quality and general usefulness that have been chosen as being best suited to the purposes of the project and are, within the meaning of the Case Study House Program, "Merit Specified." As the house progresses, other specifications will be noted.

- Steel Deck**—Stran-Steel, a division of National Steel Corporation, Detroit, Michigan
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- Sliding Doors**—Bellevue Metal Products, 1314 East First Street, Los Angeles 33
- Wall Board**—Kaiser Gypsum Company, Inc., 1401 Water Street, Long Beach, California
- Pool Drains**—Josam Pacific Company, 1258 South Boyle, Los Angeles, California
- Kitchen Equipment**—General Electric Company, 2957 East 46th Street, Los Angeles
- Interior Walls**—Vaughan Interior Walls, Inc., 11681 San Vicente Boulevard, Los Angeles 49, California
- Steel Framework**—Lee and Daniel Steel Fabricators, 1461 East Walnut Street, Pasadena 4, California
- Insulation**—Owens-Corning Fiberglas Corporation, 3445 West Eighth Street, Los Angeles 5, California
- Fans**—Emerson-Pryne Company, 526 East 12th Street, Los Angeles, California
- Flush Lighting Fixtures**—Emerson-Pryne Company, 526 East 12th Street, Los Angeles
- Surface Lighting Fixtures**—Litecraft Company, 545 Ropier Street, Glendale, California
- Rittenhouse Door Chimes**—Emerson-Pryne Company, 526 East 12th Street, Los Angeles, California
- Waterproofing and Corrosion Preventive Materials**—The Lee Potter Company, 418-B North Glendale Avenue, Glendale 6, California
- Koolshade Sunscreens**—Stewart Manufacturing Company, 3645 San Fernando Road, Glendale 4, California
- Interior Patio and Bath Ceramic Tile**—The Mosaic Tile Company, Zanesville, Ohio; 829 North Highland Avenue, Los Angeles 38
- Plumbing Fixtures**—American Standard Company, 1151 South Broadway, Los Angeles, California
- Terrace Paving**—Davidson Brick Company, 4701 Floral Drive, Los Angeles 22
- Reflecting Pool Pumps**—Peerless Pumps, 301 West Avenue 26, Los Angeles 31
- Vinyl Flooring**—Robbins Floor Products, distributed by Jaeger and Brancch, 3666 East Olympic Boulevard, Los Angeles
- Shower Enclosures**—Wire glass from the Mississippi Glass Company
- Garden Pots**—Architectural Pottery, Box 24664 Village Station, Los Angeles 24
- Interiors**—Santa Monica Furniture Company, 1812A Colorado Avenue, Santa Monica, California

I cannot resist a final word for Austria whose Pavilion made no attempt to display "things." Instead, in an international style building, (an elegant, elevated square surrounding an open square court, to which one mounts via floating stairs), they have displayed their special "ambiance." Once inside, one finds cases of music manuscripts, superb modern tapestries (more inventive than anything I've seen of late in France) and a gem of a broadcasting studio into which one can look, to watch the performance of live concerts. This little studio is hung with exquisite crystal chandeliers and furnished with period-piece chairs. People who round the corner suddenly and come upon it as a surprise, are moved to spontaneous exclamations of pleasure. A triumphant combination of modern and period design. No need to know all the things manufactured in Austria: one comes away aware that Vienna is a still great beauty.

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MUSIC

(Continued from Page 5)

reading? "I myself use chance operations, some derived from the *I-Ching*, others from observations of imperfections in the paper upon which I happen to be writing. Your answer (to the question 'How?'): by not giving it a thought." A similar relationship between notations of and upon circumstantial accident and words objectively in play only for themselves may be observed in Gertrude Stein.

In John Cage's method the random is allowed to become, it is not made, determinate. When I wrote my first article about John Cage, many years ago, I sent it to him asking his comments. He replied by what amounted to a substitute article, which for its virtues I printed instead of my own. Later, in response to another article, I received from him a letter of such anarchic force I was delighted to use it. The two communications, each hot with the concentration of a mind working at the point of revelation, seeing neither before nor behind, are evidence that whatever he is doing is directly to its purpose. One does not effectively criticize the prophecy of such a mind, though one may criticize its applications. More than any other, Cage has insisted on the central conviction of his century—which runs counter to its formalized critical precepts—that the moment of art shall be the moment of experience, not its retrospect.

Such is of course the absolute form of the relative answer which needs to be given all who hold that art should be directed to the spectator. Would one complain of an athletic encounter that it does not rise to a prepared climax? Should not the audience be grateful for the artist, instead of the artist for his audience? I think the question has been nowhere better stated, and rhetorically answered, than by Lou Harrison in the Last Comment of the libretto for his still unfinished *Lou Harrison's Political Primer*:

"Indeed, have we other to do than to enjoy one another, than to entertain one another, as one entertains an idea, as nobly as possible, during our travels to death?"

At this point the reader may wonder why it is that as I move farther out among the great individualists of contemporary music

my enthusiasm mounts. It is a good question, and I raise it in case he may forget to ask it. We are at a stage in the adventure of the mind when the receiver, if he is himself an individual and not one of a crowd, is in no mood for half-measures. When in history has he been? (But our democratic-anarchic society thrills to the rape by the authoritarian. It is so much easier to withhold no privacy, to feel the need of no more personal reservations.) The great individualist as artist or philosopher tells us what we are about to think. To argue in this way is negative. The positive is in Lou Harrison's "to entertain one another, as one entertains an idea, as nobly as possible . . ." Before such a statement the criteria of intellectuality or anti-intellectuality fade to a glimmering. And in the presence of such a statement we are no longer "at a stage . . ." This adventure of the mind is now; it is permanent.

To quote again from Whitehead's *Adventures of Ideas*: "We enjoy the green foliage of the spring greenly: we enjoy the sunset with an emotional pattern including among its elements the colours and the contrasts of vision. It is this that makes art possible: it is this that procures the glory of received nature. For if the subjective form of reception be not conformal to the objective *sensa*, then the values of the percept would be at the mercy of the chance make-up of the other components in that experience . . . In the intuition of a multiplicity of three or four objects, the mere number imposes no subjective form. It is merely a condition regulating some pattern of effective components. In abstraction from these components, mere triplicity can dictate no subjective form for its prehension. But green can. And there lies the difference between the *sensa* and the abstract mathematical forms."

"For if the subjective form of reception be not conformal to the objective *sensa* . . ." There's the rub. Not all Vaughan-William's musical genius and a wind-machine can bring home to us the true Antarctic. But sound by sound we can respond, with whatever difficulty, to a succession of sounds. We are only deluded when we believe the composer is putting together for us what the sounds do not convey. The final movement of Revueltas's *Homage to Federico Garcia Lorca* by its Spanish vulgarity may remind us of the atmosphere of the bullring. The judgement, first, that the music is vulgar will be succeeded by the revelation, why it is vulgar, and the discovery of place: there is no description. And having so seduced us, Revueltas has transformed his vulgar music into the very dust of the streets. The subjective form of reception has been conformal to the objective *sensa*. Meaning in music proceeds for the undivided listener only from the sounds; and these, as John Cage would have us appreciate, giving the example of his music, these sounds can be themselves sufficient meaning. In the magnificent simplicity of Whitehead, at the cadence of his argument: "But green can."

Genius is a seemingly random operation: an incorporation defined by its exclusions. The creative receptor accepts what is to be received by recognizing and putting aside what is not. (*What is not* may be taken literally: the creative mind is not concerned with what does not concern it.) The further development is by asserting that the art is not what it is not, a polemic period during which an independent esthetic shapes itself by means some of which the artist may later regret. Around this period his disciples congregate—sometimes after a long time-lag and in any case to the polemic, not the man. The next stage, a true maturing, directs itself to what has been done: what is it and how is it what it is? Here the self-questioning of the mature intelligence (content in communion with its style) moves aside from the majority of the disciples. Finally there may be the full maturity of esthetic correspondence, when the compunction of individuality is succeeded by an assurance composing unlimited within its means, appraising each manifestation: what is it is that what it is (an assertion without question mark). Our century has produced in music as many creators of this ultimate individuality as any other. The great epochs in art are distinguished by such efflorescence in painting, in sculpture, in poetry, in architecture, in philosophy, in narrative.

An auditor resolves an indeterminacy by balancing his variables to an amount fixed in the past. A creative scientist or mathematician projects quantitative variables to a point that he foresees: an equation or relationship which will take on validity only as it is resolved by substituting positive amounts for the variables; or the point of proof may be fixed by a concrete experiment which confirms the substance of the mathematical relationship either wholly or in some regard previously indeterminate or with some fissure of deviation, to resolve which may open a new epoch.

A creative artist balances variables against variables. If he re-

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quires proof, he will look for it near at hand, in the tradition—or, more academically and narrowly, in what he has been taught to believe is the tradition. The true creative artist is aware long before his associates can perceive dimly that he is in the direct line of the tradition and to what extent he deviates from that tradition. He measures his place in that relationship by choices and recognitions seldom obvious even in an historical perspective. A balance achieved apart from antecedent proof depends on an intuitive acceptance by any and all who respond to the assertion of that balance: an imbalance also may have decisive consequence. The achieved position of the scale may be more pertinent than the weights. Art is the relationship, the green, apart from any analysis of its components. We do not achieve a Rouault by dissecting the multifold surfaces of its paint: but by force of vision, the imperturbability of accident (circumstance) by which Rouault made it.


During the 1920's several European anti-aestheticians, diverting themselves with sound, as others diverted themselves by *dada*, theorized about an art of noise, more aware of the fun they might have by it than considerate of its problems. Noise, to distinguish it from percussion, is sound without reference. (Three of my musical dictionaries, including the 1911 Grove, do not list noise; Scholes, allowing it a sub-heading under acoustics, describes it as sound without reference to a fundamental: "Then, further, the *simultaneous*, or harmonic, vibrations are in themselves probably out of proper relation to one another, since they arise from varying fundamentals." He then goes on to describe how accidental noises can, by simulating a fundamental, acquire tone. All of which evidence merely serves to emphasize the newness, in our minds and ears, of the very ancient musics which have grown out of pure percussion, sometimes with no tone at all, for example a music of water slapped by several hands. George Antheil composed a *Ballet Mecanique* including the noises of typewriters, airplane propellers, and a furiously ringing telephone bell, in which the conflicting noises lose instead of gaining intensity by their confusion. The first noise composition to win and deserve serious attention as music, *Ionization*, by Edgar Varese, is put together with such rhythmic regard for its interwoven sound-references that it holds the ear today as effectively as when it was first performed.

The compositions by Varese add up to no style; each is the record of an extraordinarily gifted mind working around the periphery of musical experience. His sound is rather old-fashioned, in the sense that like the representative patterns used by Richard Strauss it stands for experiences not really represented: as if to say, these are the noises of the 20th century, or, these are translations of its sounds: listen to them, aren't they interesting? And they are, as they set each other off, more valid, however removed from the prevailing schemata of harmonic music, than Strauss's *sheep*, or his *critics*, or his *water running down the bathtub drain*, or the *snoring scene* by Berg, each enjoyable in its context but each needing as sound to be explained. The music of Varese, as sound, does not need to be explained; it has strong emotional content, inherent in the expressive cross-play of its outwardly referent noise-producing means.

Harry Partch works in the opposite direction, in approximately pure consonance, without tonality and without noise. He has developed a scale of 43 tones, almost the whole of the normal overtone series. To play this scale he has invented a wide variety of instruments, marimbas of various shapes and sizes, plucked instruments of single and multiple string resonances, and adapted harmonium, viola, cello, and guitar. His principal instrument is the speaking human voice, speech intervals approximating almost idiomatically to the fine intervallic mesh of his scale. Because emotion has been more closely linked in recent centuries to the dissonant component of accepted harmony, Partch, having eliminated dissonance, has had to turn elsewhere to achieve a comparable emotion. He found it, first, in the idiomatic setting of words, in a kind of nostalgia for the ordinary when set apart among the extraordinary plunkings and slidings of his too consonant sound, which repelled many listeners. It is too easy to run down Partch and overvalue Varese, because Partch's method, involving pure consonance, a new scale, new instruments and methods, a new notation, and the training of new players for each performance, has been a long time growing to maturity; whereas the excitement of Varese's stimuli are inherent in their presence, given only a good order of presenting them. The later music by Partch dwells more freely in an elaborated rhythm and in a more comprehensive polyphony of non-dissonant relationships at all levels of instrumental register. Through rhythm and a dramatic presentation of the human voice, as well as by expressive instrumental development of the microtonal melodies, it now subsists

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on its own conditions with judgement and an admirable taste. His music is more articulate to the ear than any quantity of contemporary academicism.

Contemporary academic training can admit noise as noise and oddity as oddity without pain at the traditional roots. The methods of Cage and Partch subvert the roots of the tradition. I shall go on eventually to show that the methods used by Boulez, who denies the tradition, what he calls "the background," in effect depend on that tradition. Whereas the music of Lou Harrison subverts it absolutely. And this, which we attempt to put aside as unlikeness or originality, is what any great creator must do. After him, his art must be quite different—as the history books mercilessly and indifferently show.

ART

(Continued from Page 6)

John Ferren's new paintings at the Stable Gallery were like a good play diminished because the actors read the lines too fast. His basic ideas were, as always, provocative. But his urgency, his feverish need to get them down one after the other was overwhelming. The need became the most potent communication.

In his last exhibition, Ferren presented the final idea in finished form: the vase as the center, the all-absorbing medium of life dominating all gratuitous elements. The process of emotional attrition had honed his power to its expressive integrity.

But this exhibition presents largely unedited notes—very interesting notes but not completely digested. In certain paintings Ferren seemed to have found a spell-binding understructure which absorbed all his interest so that when it came to clothing that structure, his attention was exhausted. The details, then, become flailing masses of line which fulfill the covering impulse rather than resolve the compositions in terms of the original proposition.

The fact is that Ferren states several original propositions. For

instance, in "The Skaian Gate," one of the major canvasses, he proposes to bisect the picture plane totally and state an equilibrium by means of a horizontal goal-post shape. Then, he wants to suggest the ambiguities of nature in which unpredictable cross-currents play against a basic equilibrium that, ultimately, is greater than the energies attacking it.

Carried to its highest power, this proposition would have tremendous impact. But as striking as Ferren's first assault on the problem is, it is not yet as tense, as clearly reasoned as it could be.

I use the word "reasoned" deliberately, for Ferren's compositions are effective precisely because they are conceptual (like a geometry proposition is conceptual). He aspires through using a high-intensity palette and energetic strokes to play impulse against the implacable demands of abstract reason. In this he is courageous. His dissonant colors for instance (red against green, violet against orange) are audacious, satisfying decisions.

Then why do many of the paintings seem unfulfilled? I think it is because Ferren was unwilling to pause long enough to struggle with the destinations of his color lines. These resplendent colors are painted in criss-cross patterns which take no demanding form. They lie on the surface and assume decorative roles. If they are destined to provide the counterplay, the punctuating movements against the balanced understructure, these coagulations of colored line would have to be varied in shape, modulated in intensity, and possibly, painted altogether out if the composition finally demanded uncluttered expanse.

There was one painting, "The Windows" in which the inner balances Ferren sought are fully expressed. Here, the two infinitely blue windows are the magic conductors. There windows resist the diagonal movement of the foliage below, they hold to their inscrutable plane and the gay inroads of action (the lines moving inward) only serve to intensify their powerful position. Here, Ferren achieves a mystery which has some distant affinities with the mysteries of the Belgian painter Magritte.

* * *

With the publication of a portfolio of twenty-one original etchings and poems we have the first serious attempt to make an American equivalent to European de luxe illustrated books. This portfolio which took seven years to complete, and in which many outstanding painters and poets collaborated is an important event.

It is valuable, for one thing, because the poems are transcribed on the plate in the poets' handwritings. It is valuable, for another, because it restores a natural relationship between the word and the graphic line. While there are a few poorly conceived illustrations in the group and a few shortcomings in terms of design, the portfolio is nevertheless a remarkable bargain. The edition limited to fifty numbered copies is priced at \$350 and can be ordered from the Morris Gallery, 174 Waverly Place, N. Y. 14, N. Y. Among major poets and artists included are William Carlos Williams, Willem de Kooning, Dylan Thomas, Richard Wilbur, S. W. Hayter, Jacques Lipchitz, Ben Nicholson, Sir Herbert Read, Theodore Roethke, Adja Yunkers, Esteban Vicente, Peter Viereck, Hans Sahl, Pierre Alechinsky and Franz Kline.

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NOTES IN PASSING

(Continued from Page 9)

In any case, the works of art exhibited in the new Unesco headquarters are in harmony with the architecture. They are the creations of artists of international repute and are examples of contemporary art. The saying: "I do not propose anything, I do not impose anything, I expose" would be a very apt motto for any collection of modern works of art.

The rest is a debate for tomorrow. They are the products of our time, and as such they may have many meanings and bring further proof that the twentieth century is striving for unity and order among the diversity and chaos of our time.

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CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editor's Note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes it on the coupon which appears below, giving your name, address, and occupation. Return the coupon to Arts & Architecture and your requests will be filled as rapidly as possible. Items preceded by a check (✓) indicate products which have been merit specified for the Case Study Houses 18, 19, 20, 21.

DOORS AND WINDOWS

✓ (327a) Sliding Doors & Windows: The product line of Bellevue Metal Products consists of steel and aluminum sliding doors and a steel sliding window used for both residential and commercial purposes. Designed and engineered for easier installation and trouble-free service. Units feature live wool pile weather-strip for snug anti-rattle fit; bottom rollers with height adjusters at front and back; cast bronze or aluminum hardware and custom designed lock. Doors can always be locked securely and have safety bolt to prevent accidental lockout. Catalog and price list available on request by writing to Bellevue Metal Products, 1314 East First Street, Los Angeles, California.

(782) Sunbeam fluorescent and incandescent "Visionaire" lighting fixtures for all types of commercial areas such as offices, stores, markets, schools, public buildings and various industrial and specialized installations. A guide to better lighting, Sunbeam's catalog shows a complete line of engineered fixtures including recessed and surface mounted, "large area" light sources with various, modern diffusing mediums. The catalog is divided into basic sections for easy reference.—Sunbeam Lighting Company, 777 East 14th Place, Los Angeles 21, California.

SPECIALTIES

(152) Door Chimes: Color folder NuTone door chimes; wide range styles, including clock chimes; merit specified for several Case Study Houses.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

STRUCTURAL MATERIALS

(318a) Concrete Structural Wall Units: Design information and construction data available concerning Carduco, the most unusual building material made. Carduco is structural; approved by building codes; practically impervious to water without surface treatment. It is manufactured in patterned design components as well as textured and plain. Integral color is supplied to specifications. Where required Carduco can be furnished with a five-hour fire rating and built-in insulation with a K factor of 2; U factor of 0.31. Write Carduco, P. O. Box H, Stanton (Orange County), California.

SURFACE TREATMENTS

(324a) Surface Treatments: "Byzantine—by Mosaic." This new illustrated booklet describes the brilliant new ceramic mosaic patterns for floors and walls, indoors and out. Byzantine offers great latitude in color, scale and decorative effect. For full details ask for form #219. For information about the use of Mosaic Ceramic Tile in institutional and commercial buildings write for—"Mosaic Ceramic Tile; basic floor and wall material in buildings of today"—form #208. "The Mosaic Tile Book of Beautiful Homes" (form #195-WCR) is a 16-page booklet especially designed for homemakers. Write to: The Mosaic Tile Company, 829 North Highland, Hollywood 38, California.

FURNITURE

(296a) Contemporary Danish Furniture: New line featuring the "Bram-in" convertible sofa designed by Hans Olsen, awarded first prize at the annual Danish Furniture Exhibition; other noted architects and designers include Gunni Omann, Carl Jensen, Jens Hjorth, Bjerrum, Joho, Andersen, Hovmand Olsen and N. M. Koefoed. For further information, catalog and price lists write on your letterhead to: Selected Designs, Inc., 9276 Santa Monica Boulevard, Beverly Hills, California.

LIGHTING EQUIPMENT

(119a) Recessed and Accent Lighting Fixtures: Specification data and engineering drawings of Prescolite Fixtures; complete range contemporary designs for residential, commercial applications; exclusive Re-lamp-a-lite hinge; 30 seconds to fasten trim, install glass or re-lamp; exceptional builder and owner acceptance, well worth considering.—Prescolite Manufacturing Corporation, 2229 4th Street, Berkeley 10, California.

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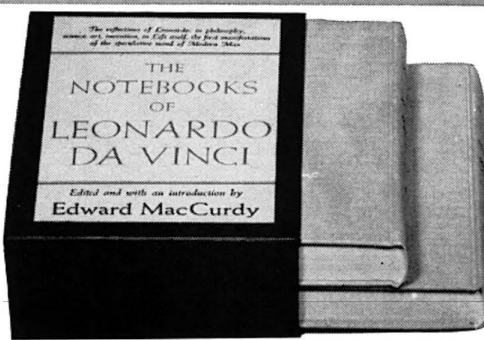
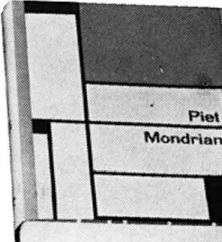
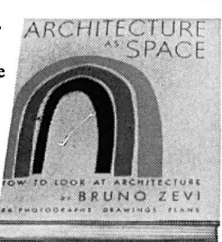
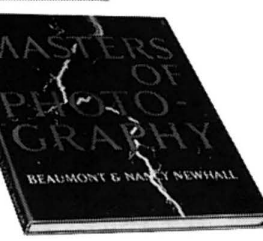
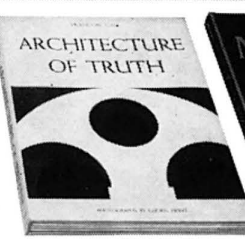
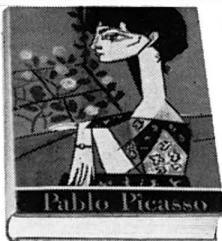
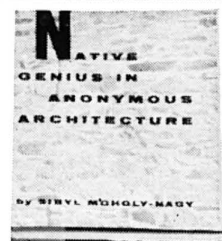
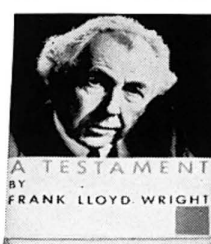
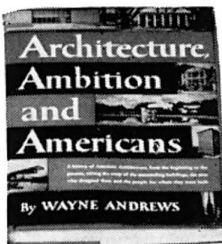
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